

Examination of Edward Campion
 before the Court
 Feb 26 of Oct 1534



for confession that for removal of alderman
 John for the gift of 50 pounds some
 money by him found some 20 of 30 pence
 which left as should for him at home
 the rest was about 10 pounds after
 3 pence some hundred of the house
 of that 1400 was in gold, and
 in refuse money and the gold
 30 pounds money took with him
 and the refuse money being in place,
 during 30 pounds money may be
 raised to be raised to 30 pounds money
 as to take it, and for refuse consideration
 it was said the account only for
 himself not

Thos. Campion.

John Campion

John

Edward

CAMPION'S WORKS

EDITED BY

PERCIVAL VIVIAN

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P R E F A C E

SOME time ago, when working upon a small edition of Campion's English poems for Messrs Routledge's 'Muses' Library', I had the good fortune to come across certain information concerning the poet's descent and early circumstances which had not, so far as I am aware, been previously noticed. The original clues, when fully pursued, provided a mass of material too great for inclusion in that volume, and I was obliged to content myself with a promise of dealing with the subject more completely in a subsequent work. The present edition was undertaken by way of redemption of that promise, partly with the object of placing the facts on record, and partly to provide for general access a complete collection of Campion's works, the fullest edition hitherto produced (Mr Bullen's 1889 volume) having been privately printed and limited by subscription.

The text has everywhere been given in the old spelling (reduced to consistency in the Latin works), and I have striven to reproduce the character of the originals in typography, indentation, and punctuation, though discretion has been used in the last named. MS records have been quoted in their native garb of spelling and abbreviation, and here let me anticipate a criticism which I have heard in respect of other books by stating that I am fully aware that the current MS abbreviation for 'th' is not 'y', though I have employed that letter as nearest to the character in question. Except in a very few passages I have adhered to and occasionally restored the reading of the original texts.

I think I ought at this point to explain the course of reasoning which led me to my conclusions as to Thomas Campion's identity, so as to lay my grounds open to examination. Egerton MS 2599 was first pointed out to me by Mr Flower of the British Museum, but, beyond the fact that it referred to a Thomas Campion at Cambridge, I could at first find no sure footing for identification. Finally, however, a laborious search through accounts and title deeds, Latin and English, disclosed the allusion to 'Thomas Campion de Grayes ynne'. This was the keystone to the whole structure of material. It had been shown by Mr Bullen that the poet was a member of Gray's Inn, and the records of the Inn make it clear that it only boasted one Campion

at this date This proved, the MS afforded clues which ramified in every direction, frequently providing corroborative evidence of the truth of my original identification

My obligations are almost too numerous to be acknowledged in detail, though shift must be made to mention the greater To Professor Raleigh, and that veteran of literature, Dr Furnivall, I am indebted for encouragement and advice, and I have to thank Mr Bullen, the pioneer of the study to which I am a mere apprentice, for his assistance, and for kind permission to quote several notes from his own editions I owe much to Dr Walker, Librarian of Peterhouse, who at my instance and armed with clues of my providing, made successful research among the College records for proof of Campion's membership, and who has shown untiring courtesy in affording me subsequent assistance

Among other literary creditors mention must be made of my friend Robin Flower of the British Museum, who, as already explained, was in a sense the only begetter of the present work, of Dr Thomas Lea Southgate, with whose authoritative voice I speak on technical questions of music, of my friend Adrian Collins, for the recollection of many fruitful discussions upon music and prosody, of the Rev F R Williams, Rector of Anstey, for the courtesy of access to the registers of his parish, of Messrs Routledge and Son, for their kind permission to quote notes from my small edition in their 'Muses' Library', of Mr Madan of the Bodleian, and the Librarian of the Cambridge University Library, for assistance which has saved me time and labour, and, finally, of the officials of the Clarendon Press, for considerate help and useful suggestions, and for a liberality in the matter of reproductions and illustrations which will have contributed no little to any success with which this book may meet

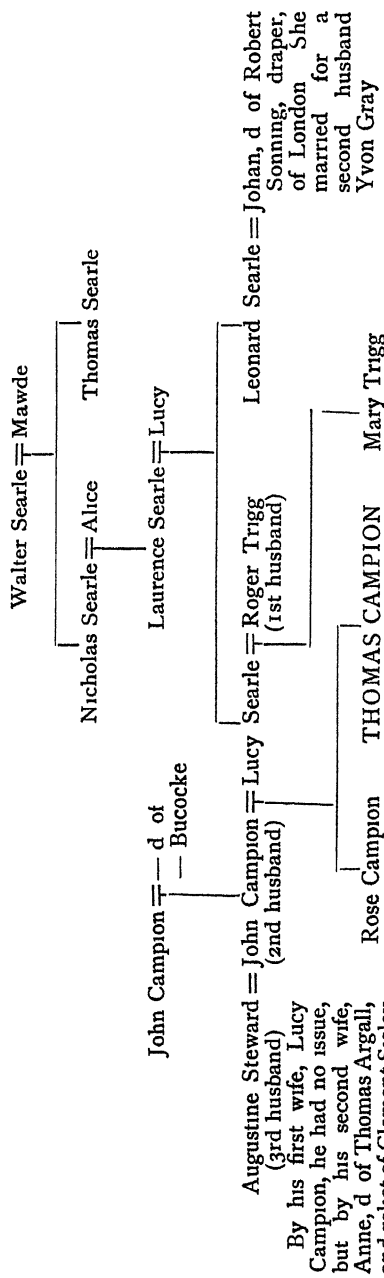
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PEDIGREE OF THOMAS CAMPION



INTRODUCTION

CHAPTER I BIOGRAPHICAL

For some generations prior to his date, it is probable that the forefathers of Thomas Campion were settled in that district of Hertfordshire which abuts upon the extreme north eastern border of the county, and, to limit their locality still further, in a group of scattered villages in this neighbourhood,* mention of which will occur hereafter. The facts upon which this inference is based cannot now be stated without undue anticipation, but they will be sufficiently apparent.

There was, of course, an armigerous family of the name whose pedigree is recorded in the heraldic visitations of the period. These people appear to have been resident chiefly in London and Essex, but some of them undoubtedly had landed interests in the neighbouring county of Herts¹. From such indications it seems likely that the poet's ancestors had an origin in common with the Essex Campions, but while the latter had become prosperous merchants, the former had not flourished to the same extent.

The earliest of the poet's ancestors in the male line of whom we have any trace is John Campion, his grandfather, described in 1565 as 'John Campion, late of Dublin, Ireland, deceased'². I can find, however, no certain trace of him in Ireland, and I believe that he was not a native of that country, but had either visited it on some venture, commercial or otherwise, or held a petty office there, for he seems to have originally sprung from Anstey,* one of the small villages above mentioned. From the Subsidy Rolls for Herts, we find that at Anstey, 'John

¹ In illustration of the connexion between the Essex and Herts Campions see Feet of Fines, Herts (1601) Abraham Campion Robert Curtis and Isabel his wife Land in Chesthunt (1598) Thos Hitchin Thomas Campion and Anastasia his wife Messuage and land in Stevenage (1591) Edm Noddes senior gent and Edw Norwood, gent William Campion and Susan his wife Land in Stevenage and Graveley. The Campions mentioned in these documents belonged to the Essex family. The fact is also suggestive that Margaret, daughter of Thomas Campion of Essex, married Henry Brograve at Buntingford in 1574, and on his death married Edward Gyll of Anstey, where she was buried in 1605. A child of the first marriage was Sir John Brograve, who married Margaret, daughter of Simeon Steward of Ely and sister of Augustine Steward, of whom see p. xix.

² *v. infra*, p. xiii

* See map. The Subsidy Rolls and Feet of Fines are transcribed in the *Herts Genealogist and Antiquary*.

Campion, g' paid us myd, and the registers¹ of the parish disclose the existence of a large family of Campions resident there. The Christian name of John is very frequent among these people, and it is accordingly harder to identify the poet's grandfather. But, as will be seen hereafter,² he seems to have married into a family equally prevailing in the neighbourhood,³ which bore a name rendered indifferently as Bawcock, Beaucock, or Bucock, the middle form, I take it, being that which reconciles the dissimilarity of the others. The fruit of this union was John Campion, the younger.

So far, with the exception of one piece of documentary evidence, we have been mainly on the ground of inference, but with this next generation we gain more certain footing.

Of John Campion, the poet's father, we learn nothing until 1564, when he espoused a widow who was a small heiress in her own right and comfortably off besides. From Chester's *London Marriage Licences* we gather that 'John Campion, of St Clement Danes, gent and Lucy Trigg, widow, of St Andrew's, Holborn', obtained a licence on June 21, 1564, for marriage at St Andrew's, Holborn. The marriage was accordingly solemnized at St Andrew's, in the registers of which parish stands the entry 'William Campion, gent and Lucy Trigg married the 26 June' (1564), a curious instance of an undeniable error in what is usually such a reliable class of records.

It will now be not amiss to give some account of the origin of Lucy Campion, the poet's mother, whose maiden name was Searle. Walter Searle, Mawde his wife, and Thomas Searle

¹ The registers show 24 baptisms between 1545 and 1594, 6 marriages between 1541 and 1564, and 13 burials between 1541 and 1592,—of persons bearing this name.

² *v. infra*, p. xxii.

³ There were also Campions at Brent Pelham in the same neighbourhood. In a bill dated 17 April, 12 Elizabeth (1570), Thomas Campion sued John Rowley in the Court of Requests (XXXVII, 71) for the recovery of certain copyhold property in Brent Pelham, formerly the possession of Raafe Campion, from whom it devolved upon his brother John Campion, the complainant's father. It is clear from the date, however, that this Thomas Campion was not the poet, but they must have been of the same family.

Rauf or Ralph Campion was vicar of Brent Pelham shortly before this time, his will was proved in the PCC in 1552 (16 Powell). On the dissolution of the Abbey of St Albans in 1539 he was granted by Henry VIII an annuity of £6 13s 4d, by a charter dated December 14, 1539, making compensation to the dispossessed monks. He is also mentioned in the Composition Papers (PRO) for Herts as 'Radulphus Campyon, Pelham A15a, 4 Nov, 33 Henry VIII.'

their son, who were living in 22 Edward IV (1483), are the earliest of her ancestors whom we can trace, and Nicholas Searle,¹ described as a 'monyer', i.e. a money-changer, or banker, son and heir of the bodies of Walter and Mawde, was a brother of Thomas, and became the grandfather of Lucy Searle. By his will made on January 6, 1535, he devised some property in Hoxton and Hornsey, of which that in the former neighbourhood afterwards devolved upon Lucy, and became the subject of considerable litigation. He died on February 2, 27 Henry VIII (1538), and his wife Alice, surviving him by a few years, died in or about 31 Henry VIII (1540).

His son Laurence was a member of a body of officers of whose functions at this time little seems to be known, the Serjeants at Arms in attendance upon the sovereign. As originally created the office stood limited to persons of knightly rank. Whether this was so or not in the sixteenth century, the posts were reserved for gentlemen of good standing, and the appointment was presumably deemed an honour. Besides attendance on the sovereign as a kind of guard of honour, their duties comprised the arrest and possibly custody of noble offenders and those charged with breaches of parliamentary privilege, which province of their function survives to the present day, the Serjeants-at Arms at the Houses of Parliament being in theory deputed by the sovereign to attend the Lord Chancellor and Speaker respectively, to guard the observance of due privilege, and to execute the warrants and orders of each House during Session.

Laurence Searle and his wife Lucy had two children, a son, Leonard, and a daughter, Lucy, afterwards the poet's mother Leonard, who had married Johan, daughter of Robert Sonning, draper, of London, predeceased his father, dying about July 17, 1568, and letters of administration of his estate issued to his relict out of the Commissary Court of London, on July 27, 1568. Laurence Searle himself died on January 26, 1568, and administration of his estate issued out of the same Court—his wife, who

¹ As to Nicholas Searle and his descendants, see Feet of Fines, Middlesex, 24 Henry VIII, Mich.—Nich Searle, Thos Armerer, Laur Searle, and Thomas Austen. John Williams and Elizabeth his wife. Land in Hoxton and Fynnesbury. 2 and 3 Ed VI Hil.—Sir Clement Smythe, Kt., and Thomas Curtis. Henry Searle and Alice his wife. The manor of Wyke and premises in Wyke, Hackeney, Stebenheth, Hoxton, Islington, and Shordich, &c., Co Middlesex, and premises in Counties Cambs and Essex. 10 Eliz Trin.—Thomas Estfelde and John Kaye, gen. Leonard Searle and Joan his wife. Premises in Hoxton and Hornsey. (Hardy & Page.)

died about October 29, 1553, having predeceased him—to his daughter Lucy, then the wife of John Campion, on August 27, 1569. Several years before this, Lucy had married Roger Trigg, an attorney of the Common Pleas, by whom she had one child, a daughter named Mary. But he had died, presumably in 1563, for letters of administration of his estate were granted on November 11, 1563, to Lucy Trigg, out of the Prerogative Court of Canterbury.

An investigation into the probable means by which the persons concerned in this history came together is instructive as illustrating our previous assumption as to the local origin of the Campion family. The Searles were apparently settled in Hackney, while their landed interests were in Hoxton, Hornsey, and Shoreditch. At the same time Laurence Searle is referred to as 'ar(m)iger',¹ and there was an armigerous family resident at Epping, North Weald, and Bobbingworth in Essex, to which he may have belonged. The Triggs were Hertfordshire people, and from the same neighbourhood as the Campions. There were Triggs at Barkway,* Furneaux Pelham,* and Wyddial,* all villages within a few miles of each other and Anstey, while Roger Trigg himself was concerned,² either professionally or in his own interests, with property in Brent Pelham* and Stocking Pelham,* as we learn from the Feet of Fines. But he was also similarly concerned with London property, and, of course, as an attorney he must have spent much time in London, where he probably met and married Lucy Searle. Roger Trigg was probably, therefore, the means by which his wife became acquainted with the Campions, and to their proximity as neighbours we may assign another intimacy, that of Augustine Steward (of whom more hereafter) with this little circle. Steward, Campion, and Trigg were either originally neighbours in Hertfordshire or sprang from families who had become acquainted in this way.

In 1564, then, John Campion married the widow of Roger

¹ Eg MS 2599, f 1

² See Feet of Fines, Herts, 2 & 3 Phil and Mary, Trin —Roger Trigg, gent & Robert Aprice William Walgrave, gent & Katherine, his wife Manor of Brent Pelham alias Grays & Chamberlens, & messuages & lands in Brent Pelham & Stokkyng Pelham 2 & 3 Eliz Mich —Tho Brand Roger Tryg, gent & Robert Aprice Lands in Brent Pelham

Feet of Fines, London, 1 & 2 Phil & Mary, Mich —Roger Trygge, gen Thos Devyne als Deane, & Elizabeth, his wife, late the wife of Giles Harryson deceased A messuage & brewhouse called le Reed Lyon & 2 gardens in the parsh of St Botolph in Est Smythfelde

* See map

Trigg They had two children, the elder a girl, Rose, who was christened at St Andrew's on June 21, 1565, and a son, Thomas Campion, the poet, 'borne upon Ash Weddensday being the twelfth day of February, An Rg Eliz nono,'¹ and cristened at St Andrewes Church, in Houlborne,' as the registers of that church inform us, on the day following his birth

Whether John Campion was possessed of any considerable means prior to his marriage, or whether, as appears rather likely, he was indebted to a prudent marriage for a start in life, all the facts at present extant concerning his career date subsequently to that event. In 1565 he was admitted to the Middle Temple. The Minutes of a Parliament held at that Inn on July 26, 1565, record the admission of 'John Campion, son and heir of John Campion of Dublin, Ireland, deceased', while the Latin entry runs, 'Johēs Campion fili & heres Johñis Campion nup de Dublina in Hibñia defunct admissus est in societate medij Templi spec(ialiter)² xxvi^{to} die Julij A^o Eliz reginae Septimo p (per) mřm (magistrum) Bell Lectorē'. He does not appear to have been ever called to the Bar, but possibly this was not his object, for in or after 1566 we find him in enjoyment of the post and privileges of a Cursitor³ of the Chancery Court, for which it was, no doubt, necessary to qualify by a course of legal study. These Cursitors, Clerks of Course (*cleria de cursu*, to follow the traditional derivation) were a body of 24 or (according to one account) 19 officers, who drew up the writs of the Court *de cursu*, i e according to routine. These posts, though not so valuable as those of the Six Clerks, were yet worth having, for according to the MS below cited,⁴ the remuneration of the whole 19 was 'not so little as 2000^l per ann', and, originally in the gift of the Lord Chancellor, the posts 'are ordinarily conferred to others at the Rates of a thousand pounds a thousand markes, vcl^h, and viijcl^h', from which we may infer that some of them were of more value than others as involving larger salaries. Doubtless, therefore, some ready money was required to secure the appointment, and possibly it was furnished by Lucy Campion.

The knowledge of his occupation may help us to make at least a plausible guess as to the exact locality of John Campion's

¹ Eg MS 2599, f 30 that is, Feb 12, 1567

² 'Special' admission was, as a matter of fact, the rule, and implied admission to the whole Inn with all its privileges. 'General' admission was exceptional, and implied partial admission only, as, e g to chambers

³ v *infra*, p xvi

⁴ MS Titus Bv, f 302

residence It appears that there was a Cursitors' Office or Inn in Chancery Lane for the reception of these officers, in fact, an official residence for them Stow says (p 163) 'In this street (Chancery Lane) the first fair building to be noted on the east side is called the Cursitors' Office, built with divers fair lodgings for gentlemen, all of brick and timber, by Sir Nicholas Bacon, late Lord Keeper of the Great Seal' Stow is apparently working from the north, but if we assume this Inn to have been some where at the present junction of Cursitor Street and Chancery Lane, it fulfils the necessary conditions of John Campion's residence, which must have been both in the parish of St Andrew's, and within the city boundaries¹ These ran, and still run, from the spot where a stone now stands by Staple Inn down to Temple Bar, cutting through Chancery Lane obliquely, and including its south eastern portion together with Cursitor Street In this 'fair building', therefore, we may, with some show of likelihood, conjecture the poet's early days to have been spent

In his wife's right John Campion was involved in considerable litigation In 1567 he was sued in the Court of Requests by Henry Lord Morley for the restitution of the title deeds and court rolls of the manors of 'Brent Pelham, Greyes, and Chamber lynes', which had come into his hands in a somewhat curious fashion Roger Trigg had in some way gained possession of these title deeds, but in what capacity is not clear From the Feet of Fines already quoted (footnote to p xii), it is clear that he was concerned with these manors, and upon his death the title deeds and court rolls passed to his relict, in whose right John Campion stood possessed of them Lord Morley, by reciting the legal devolution of the property, proves that the deeds should be in the possession of one William Walgrave (who was, as a matter of fact, merely trustee for himself²) John Campion acknowledges the manner in which the deeds came into his hands, but declines to give them up without an order from the Court, inasmuch as there were rival claimants to them, viz William Walgrave and one Thomas Brand³ Finally, however, he offered to lodge them with

¹ *v infra*, p xvii

² See Sir H Chauncey's *Herts* 'Henry Lord Morley convey'd the Mannor (Brent Pelham) to — Walgrave, Esq, who held Courts here in his own Name, but it seems it was only in Trust, for this Henry and Elizabeth his wife, daughter of Edward Earl of Derby, by whom he had issue Edward Edward by deed of the 14 of June, 27 Eliz, convey'd this Mannor to John Lord Sturton' (p 141)

³ See Feet of Fines, *Herts*, in footnote to p xii

the Court, to be awarded at its decision. It was alleged by Morley that Trigg was enfeoffed of the property merely to the uses of William Walgrave's father. This seems on the whole likely, and Campion, while acting judiciously in refusing to part with the documents while there was a disputed title to them, made no effort to retain them for himself.

In 1569, however, he was involved in a far more tedious course of litigation, pursued through both the Chancery Court and the Star Chamber, though with, ultimately, greater profit. On the death of Laurence Searle in 1569, certain property at Hoxton¹ should have devolved upon Lucy, but her husband had to resort to law to establish her rights. Briefly, without entering into the numerous side issues of the case, the facts were these. By the will of Nicholas Searle the property was entailed, and on the death of Laurence Searle—his only son, Leonard, having predeceased him and died without issue—it descended to Lucy. Leonard Searle's relict, Johan, had, however, married one Yvon Gray, who, claiming in her right, alleged the feoffment of certain persons in the property by Laurence and Leonard Searle, as trustees for the latter and Johan Sonning on the occasion of their marriage, equivalent, in fact, to the barring of the entail and resettlement of the property in their favour. That the feoffment was contemplated and partly carried out, was not denied, but the litigation turned mainly upon the question as to whether the memorandum of livery of seisin endorsed on the deed of feoffment was authentic, and whether, in fact, possession was ever formally surrendered to the feoffees.

The first suit was commenced in the Court of Chancery,² when John and Lucy Campion filed a bill dated April 27, 1569, against Yvon Gray and Joan his wife, apparently for restitution of the title deeds. The facts as already stated were recited at great length, but from the state of the papers it is not possible to arrive at the upshot of the case, except that (as we learn from the subsequent proceedings) by an Order of the Court of April 29, 1569, it was decreed that Gray should bring an action of eviction against Campion in the Common Pleas, and that, instead of doing

¹ By the aid of a quaint map in Eg. MS. 2599 it is possible to identify the position of this property, a house and about three acres of land. It formed a strip running east and west, abutting eastwards on the 'via regia', or king's high road, to Ware, now the Kingsland Road, and westwards on the Hoxton High Street. It occupied roughly the site of the present Drysdale Road, though, of course several times wider.

² Chancery Proceedings, Eliz. xlv 36

this, he granted a lease of the property to certain persons, who themselves brought actions for eviction against Campion's tenants

The proceedings were followed by two suits in the Star Chamber. In the first¹ of these, Campion and his wife sued John Turner, in a bill dated November 24, 1572, for forgery in the matter of the feoffment above referred to, and perjury in the subsequent proceedings, it being alleged that the defendant, as the attorney who acted in the matter of the feoffment, forged the name of Thomas Dunkyn, tenant of the property, as witness to its livery of seisin, and committed perjury in giving evidence at the previous trial. The second suit,² begun in the following year by John and Lucy Campion, pressed the same charges against Turner, with the additional allegation that, whereas the deed of feoffment was never properly executed by reason of the absence of the chief parties on the occasion of livery of seisin, Turner, when confronted with this fact at the first trial, declared that he was empowered to act for the parties by Letters of Attorney, and when pressed for the production of these Letters of Attorney, first temporized and finally produced a document which, as the condition of the writing and seals proclaimed, was obviously 'faked'

As these latter papers merely consist of lists of interrogatories to be administered and the replies thereto, it is not possible to ascertain the result of the action, but in the end John and Lucy Campion were successful and gained possession of the property.³

But the interests to which John Campion became entitled in right of his wife were not always beneficial. He was sued in the Chancery Court⁴ by one John Box, in respect of a debt of £6 11s 7d due to the complainant from Thomas Trigg, Roger Trigg's brother, for £4 of which the latter had become surety. His liability had devolved upon John and Lucy Campion through the latter's grant of representation to her first husband. The papers are badly damaged, and it is accordingly difficult to glean a coherent story from them, but we learn that Box had already got a judgement in some other court against Campion, who denied its jurisdiction, pleading the privilege to which, as a Cursitor, he was entitled, of being sued in the Chancery Court alone. The upshot of the matter is entirely obscure.

It is clear that the poet's father during these years must have occupied a position of comfort, if not affluence, for in 1569⁵ he

¹ Star Chamber Proceedings, xxx 35

² Ibid., xxxix 40

³ See Eg MS 2599 *passim*

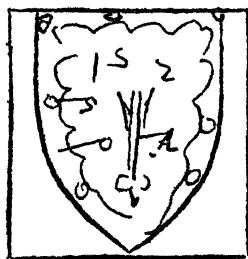
⁴ Chancery Proceedings, Eliz xxxvi 46

The papers bear no date, but the litigation must have been later than 8 Eliz, by which time Trigg's estate had been administered

⁵ Eg MS 2599, f 65

purchased the leasehold property, Aveley or Alveleigh Parsonage (near Purfleet,¹ in Essex), from Henry Northey, of Lambeth, while he occupied property in Brokenborough² (near Malmesbury, in Wiltshire), and rented other farms, possibly in the same neighbourhood. He was also a pillar of the Church, having been elected one of the Assistants or Vestrymen of St Andrew's Stowe MS 795 (f 152) contains a document which is almost an exact copy of an original memorandum in the registers of that parish, relating to a 'Confirmation of Assistants'. It runs — 'Where (as) Hugh Wadylow one of the assistants hath misbehaved himself We the parson and assistants now being have in his place chosen John Campion, Gen 3 Nov AD 1573'. The original document in the registers adds the information that he was chosen assistant 'within the barres', i.e. for that part of the parish which fell within the city boundaries, and, as we have already seen, the residence which we have assigned him on presumption fulfilled this condition.

John Campion is always described as 'gentleman', or 'gen (erosus)', but it is possible that he may have aspired in his prosperity to the more honourable title of 'armiger'. Harl MS 1072, which contains collections of coats of arms borne by different families of the same name, includes such a collection of those borne by persons of the name of Campion, hastily tricked in pen and ink (f 4). Among these is the following coat stated to belong to 'John Campyon'.



Now, I have not come across one other John Campion of any

¹ There were Campions in the neighbourhood of Purfleet, of what family is not clear. The will of John Weme or Wembe, alias Campion, proved in the PCC in 1568 (21 Babington) refers to a limekiln in Purfleet, and on the same matter of a limekiln in Purfleet John Campion sued Henry Griffin in Chancery (Chancery Proceedings, Series II, xxxi 57).

² *v. infra*, pp. xxii, xxiii.

standing besides the object of the present narrative Further, I take the central object, which is very rudely sketched in the MS, to be a campion flower, and such 'canting' arms would be precisely the kind that a man of the name would devise for himself, having none by right of inheritance This charge of a campion flower is met with in none of the other bearings, and the only point of similarity between this coat and any of the others is the bordure engrailed, which is found upon the shield of Sir Richard Campion, one time Lord Mayor of London, of whom I can learn nothing But these arms were never granted by the Herald's College, and if they had any connexion with John Campion, he must either have worn them without licence, or, which is equally likely, devised them with a view to securing a grant, which, however, was forestalled by his death

For he died in October, 1576, at an age which, without having certain knowledge as to the date of his birth, we can only conjecture by reference to his contemporaries to have been extremely early He was buried at St Andrew's on October 8, when the large sum of £50¹ was expended on his funeral If there was a monument, as appears likely from the amount of the expenditure, it has disappeared On October 10, letters of administration of his estate issued to Lucy Campion, relict, out of the Prerogative Court of Canterbury, and soon afterwards the parish church records his vacation of the post of Assistant in the same way as it announced his appointment 'Whereas John Campion, Gent one of the Assistants is Deceased We the Parson and Assistants now being have in his place chosen John Cowper Gent 6 Dec A D 1576'

After her bereavement, Lucy Campion shook the dust of London from her shoes and departed to her late husband's property at Brokenborough, where she resided, presumably with her children, for the better part of a year But she was not destined to mourn alone Before the expiration of a year she was negotiating with a view to a third venture into matrimony, this time with Augustine Steward, whose name has already been mentioned in these pages

Augustine Steward was the sixth son of Symeon Steward of Lakenheath, Suffolk, and grandson of Nicholas Steward, of a family spread over the north easterly home counties which was of considerable standing and importance, and from which Oliver

Cromwell,¹ the Protector, was descended through his mother, Elizabeth Steward. The generation to which Augustine belonged included several brothers who appear to have won a reputation as examples of brotherly love and amicable concord.² Augustine Steward himself was born in 1542, he was, in 1573 at any rate, one of the Queen's Serjeants at Arms, and he appears to have been a friend of the Campion family, for he gave evidence in that year in the Star Chamber suit against John Turner, and in 1574 John Campion apparently witnessed a deed³ of his. Steward had considerable landed interests in Hertfordshire and the neighbouring counties, while a branch of the family, that of his brother John, had actually settled in Braughing,⁴ within a few miles of the

¹ The Protector's mother, Elizabeth Steward, was grand daughter of Nicholas Steward, Augustine's grandfather

² MS Rawl C 929, f 65b

³ Eg MS 2599, f 17

⁴ Augustine's brothers, John Steward and Nicholas Steward, D.C.L., purchased the manor of Braughing from Thomas, Lord Howard. Nicholas first held a court there on 24 Oct 4 Eliz. Eg MS 2599 is Steward's book of accounts containing also copies of the title deeds of his properties. These included estates in Wisbech, Guilden Morden, Bassingbourn, Ely, Hoxton, London (Glastonbury Place, in Smithfield), Stradsett, Outwell, Aveley, Barking, Canewdon Rectory, and Hadham. There is also the title page of a volume which belonged to him in the Bodleian (MS Rawl D 1387, fo 205) containing his signature, and coat of arms. He is also mentioned in the following records —

Feet of Fines, Herts 37 Eliz Hil Augustine Steward Simeon Brograve and Dorothy his wife Minors of Alburye, Braughin, and Pelham (See map) Close Rolls, 26 Eliz Pt 10, 27 Eliz 4, 28 Eliz 1, 18, 24, 27, 29 Eliz 23, 30 Eliz 14, 16 Court of Requests, cxxxiii 39 Sir Henry North against Thomas, Augustine, and Nicholas Styward, concerning the purchase and removal of firewood (Suffolk) xxxvi 22 Rowland Argall and Dorothy his wife against Augustine Steward and others, concerning a sum of money required to procure the office of the Clerk to the Council of Connaught xxx 104 Nicholas WALTERTON against Augustine Steward and others, concerning a tenement in Fleet Lane, London

'Augustine Steward, Lakenheath, Suffolk' was admitted to the Inner Temple in April, 1564. By his second wife, Anne, he had issue Margaret, Thomas, Augustine, Simeon, Anne, and Mary. Of these children only one of each sex survived him—a daughter, Margaret, and a son, Austen who succeeded to his estates, and, described as of 'Hogsden, Middlesex', was admitted to Gray's Inn on January 29, 1622. Augustine Steward, the elder, died in 1597, and his will was proved in the P.C.C. in that year (45 Cobham). Thomas Campion is not mentioned therein. He was buried at Braughing, in Herts, in which church a mural monument was erected to him. This monument, which is in the chapel north of the aisle, consists of a half-length portrait figure in armour and a ruff, with his arms above or a fess chequy arg and az surmounted by an inescutcheon of the second charged with a lion rampant of

other Hertfordshire villages mentioned It was not strange, therefore, that the families should have been acquainted

In 1575 he apparently held the Patent of Keeper of the Park at Downham, in Cambridgeshire, not far from his parents' home in Lakénheath, and in connexion with this and other matters he fell exceedingly foul of the Bishop of Ely, Dr Cox Strype (*Ann* II, App 1 51) quotes some interesting papers recording the matter —

A large book of sundry articles of Complaints against the Bishop of Ely with his answers to each

XI Austen Styward having the keeping of the Park at *Downham* demanding his Fee of the Bishop, it was withholden and denied chalenging the forfeiture of his Office, for that the Chapel within the House of *Downham* was made a Milk house The said *Styward* and a minister with him were both indicted for breaking of the Milkpans The Minister having a living of 16 l pension in *Ely* he was forthwith suspended from his Iiving, and ministring within the Dioces of Ely No Copies can be had of the Indictments and the said Styward must yield Fine at the Bishop's plesure, or else ly in Prison

Answer I never denied him his Fee, albeit he never did me Service but this In mine Absence he entered into mine House, and brake up my Chapel Doors And whereas in the Heat of Summer, for two or three Days in the Time of Thunder my woman had set her Milk pans in a cold place of the Chapel, he spurned them down with his foot And Dr *Turner* misliking of his Doings the said *Styward* with lavishing words termed him Dr Pispot I suppose this is not the office of an House Keeper Notwithstanding I meant not to take any forfeiture of his Patent For since that time he hath received his Fee But for his leud Dealing and abusing my House, and breaking up my Doors, he and his chaplain *Peter Tye*¹ was discharged of his service by my Chancellor justly For divers of *Ely* have been most offended with him for his Negligence in Teaching and Catechizing the Children And also for that he is a common Dicer, a common Bowler, and a common Hunter and is indicted for killing of Deer And I ought not to suffer him to be Parish Priest and a Minister in the Cathedral Church also and to keep his Residence in *Ely* having a benefice in *Northfolk* And yet notwithstanding I cannot drive him from Ely to his Benefice And no mervail, for an evil Beginning

the thrd debruised by a bendlet raguly of the first. This is the coat contained in the book above mentioned Below the figure is the inscription — 'Augustino filio Symeonis Stewardi de Lakengheath, Suffo Armigeri, moestissima sui conjux Anna, filia Thomae Argall, armigeri, posuit, per quem habuit filium et filiam, tantummodo virentem tempore mortis suae, anno Domini 1597'

¹ 'Peter Tye, clarke,' witnessed an indenture and a recognisance for Steward in 1576 See Eg MS 2599, f 51

seldome hath a good Ending His Father Dr Ty hath told me and others not without grief that he wrote a letter counterfeiting his Father's hand and carried it to my Lord of *Canterbury*, and by that means was made Minister

The Dr Tye referred to was, be it noted, the famous Dr Christopher Tye, composer, and Master of the Choristers at Ely Cathedral

Some ten months, then, after the death of John Campion, Augustine Steward paid his addresses to the former's widow and was favourably received Matters were in the first place put upon a sound business footing with reference to her property By a deed dated August 19, 1577, she assigned the whole of her possessions to Steward in consideration of marriage and of certain provisions for her children which Steward bound himself to make These are set forth in the title deeds¹ of the Aveley property, which recite the circumstances and the deed of gift as follows —

Wd that Lucy Campion administrator of the goods and chattels of John Campion hir husband decesed by Lfes of administracion to hir graunted out of the p̄ogative Court dated the tenth of October An^o Dom 1576 did among other things and for and in consideration of a marriage wthin two dayes followinge between hu & Austin Steward to be solemnized w^{ch} accordingly in the Church of St Dunstons in the est was done, & for & in consideracon of dyvers bonnds w^{ch} the said Austin entred endored wth condicion to paye Mary Trigg^e fifty pounds Rose Campion 1j^e li at her mariage and Thoms Campiō xl pounds by yere during his lyffe or xiii score pounds in money being all the children of the said Luce, she the said Luce by hir dead of gift among other hir chattels did conveye the said p̄sonage of Alveleighe as followeth

To all to whom this p̄sent writing shall come be it knowen that I Lucye Campion of houlborne in the suburbes of the Citey of London wydowe do by theis p̄sents gyve graunt & confirme unto Augustin Steward gent his executors administrators and assignes to the only use and behofe of the said Augustin his executors administrators and assigns all & all manⁿ my goods chattels depts leses implem̄ts houshold stoffe & things what so ever as well quicke as dead moveable & unmoveable of what so ever kind qualite or condicion the same be or in whose so ever hands or possession the same remayne & be To have hould & enioye to the said Aug his executors administrators and assigns as his and thir owne p̄p̄ goods for ever In witnesse whereoff to theis p̄sents I the said Lucye have put my seale yeven the xix day of August in the xix yere of the Raigne of o Soveraigne Lady Elizabeth by

¹ Eg MS 2599, f 69

the grace of god quene of Yngland fiance & Yrland defender
of the faithe etc etc

1577

Lucy Campion

Sealed & delivered in the p̄sence of John Cowp & John Walker
the writer hereof

As the recital states, the marriage duly took place at St Dunstan's in the East, in Idol Lane, within two days of the execution of the deed, viz on the 21st August,¹ and Steward obtained possession of all the property which had devolved upon Lucy as Administratrix of Roger Trigg and John Campion. From his detailed account of the whole transaction given below, it does not appear that he was much the gainer [Eg MS 2599, f 62]

A breif accompt of the goods of Mr Campion which came to my handes made 20 novembr 1577

Furst the inventorie of all his goods at London & Brokenborough exhibited & del unto the prerogative officer xiiii novembr Anno 1577 amontinge (to) in both places in all to 1035 12 9

whereof deducted

	for funerall expenses	50 ^l	
Besides ye rents of his farmes, servants wages 55 ^l	for detts mentioned in the inventory	304 ^l	
	To be paid to Mary Trig in consideration y ^t divers goods remayning in the hands of mistris Campion were Mr Trigs and so not administered	50 ^l	864 ^l
	To Rose Campion for her porcion	200 ^l	
Paid to him 260 ^l	To Thom̄s Campion an aſſuite after 40 ^l by ye yere duringe his liſſe	260 ^l	
	unde remanet		
	de S ^{ma} 1035 12 9	171 ^l 12 9	

note that xiiii^l vi^s viii^d due to the testator mentioned in the inventory was nev^r yet paid as by the bill obligatorie of Bucocke² appēth quia admodum paup est et Avunculus intestōris Of which 171^l 12^s 9^d Mrs Campion before my marriage had lent to M^r Barnard Brocas upon his bill oblig 76^l wh^{ch} could not be had nor recovered from him in vii yeres after and until more was spent in p̄curing him to be arrested then the det amonted

¹ The entry under that date is 'Augusthyne Steward & Lucy Campion

² v *supra*, p x

vnto and among oth^r charges expended Wait had xx^{li} to get him staid in his house also to Mr Harecourts men x^{li} to get him staid in his Mrs Lodginge and last iij^{li} to two Sergeants watch ing in fletstreet ij or three nights for him

Item ther was sould to him Brocas of the goods mencioned in thinventorye as much as by a bill of the p^ticulars amonted to 10^{li} 9^s 10^d which could never be recovered

Item left him to kepe other p^ticulars wh^h remayned in the house at brokingboroughes till it was sould valued at iij never yet had againe

*Note that margret Jarvis aucthorised by mistres campion to sell her things at Brokingb sould the hay and other implem^ts there for lesse then they were prised by 31^{li}

And divers to whom she sould divers p^tcel^s being pore folke never were able to pay for them and so the det still remayneth and mergret Jarvis upō her accompt was found in arrerage above x^{li} wh^h she never paid leving w^t me at hir going away a bill of hir hand for it note also that gomershall upō the sale of Brokingb beside such implem^ts as he bought ther were left divers p^ticulars as a stacke of bayne¹ and a gret deale of tall wood & sundry other things wh^{ch} after his graunt made could never be had from him

Item I had bought of hir before mariage all hir horses to the value of 19^{li} 9^s 6^d
xxxv^{li} 6^s 8^d

Item Mrs Campion maintayned hir selfe & hir familie one whole yere off the stocke before she was married cclⁱ

Item I paid unto Bartholomew fild² kinsman to Mr Campiō as det to him due by Mr Campion as by a letter and a bill of filds hand appereth 11^{li} 11^s

Item I paid to one Wiñ East for a legacy unto him bequethed by alicc Bendbrig whose executore Mrs Campion was, as by his acquittance apperth xli^s

Note Mrs Campion gave away to divers hir husbands pore kinsfolke sundry of his goods and all his apparel

note also all her widdowhood being almost one yere she lyved of the stocke

¹ Bundles of brushwood or light underwood, differing from fagots in being bound with one withy instead of two

² Bartholomew Field His will was proved in the Commissary Court of London, November 16, 1608 As this will (in which he is described as a citizen and ironmonger of London) was witnessed by one George Searle, it is probable that Field was related to Campion through the latter's wife's family He was executor of the will of Robert Parminter, proved in the P C C in 1581 (11 Tirwhite) and was sued in the Court of Requests (cxii 10) in connexion with his administration by Thomas Hall He was also sued in Chancery (Eliz F vi 7) by Nicholas Woofe concerning money matters There was an old and distinguished family of this name in and about Standon, Herts

further the greter þt of the napery and divers other implements valued in the inventory were the very goods of Rogr Trng whose administrator Mrs Campion was and never administered where fore they should not have come into the inventory of Mr Campion's goods

So deductis deducend & allocat allocand there came to my hands the remaynd of the 171^h 12^s 9^d with the charge there upon depending

I had also by mrs Campion as much copⁱ hould land as I sould for 100 marks & the house & land at Hoxton demised wthout fine to Jo Curwin for xth by the yere w^{ch} since I offering to sell because it is liable to a recog knowledged by Mrs Campio upō the sale of Brokingb I could not get for it above 160^h

Au stewarde

I do accompt the expenses of Mrs Campion that yere she was wedow at 200^h detts not paid wth charge & expenses in the Law about obteyninge them 100^h goods gyven away, losse on the sale of other goods deteyned by gomshale lxxth
So in substance hir land excepted she was worse than anything by 200^h

Au Stewarde

The will of Alice Bendbrig is interesting, for Lucy Campion's children were legatees thereunder to a considerable extent By this will, made June 18, 1574, and proved in the Bishop of London's Court on July 7, 1575 (215 Bullocke), the testatrix, therein referred to as Alice Benbricke, made Lucy Campion her executrix, and bequeathed to Thomas Campion 'a bason, an ewer, a quart wine pott, and a damask napkin', to Mary Trigg 'a diaper table cloth with open work, two dishes, and two platters', and to Rose Campion 'a diaper towell, a wine pottle pott, two dishes, and two platters' The payment of 40s to William East referred to appears to have been in satisfaction of a legacy of 'a hart of silver gilt and a ring gilt' in favour of the testatrix's 'cousin Isabell's boy' The residue of the estate was given to her three sisters'¹ daughters, and, in default of them, in equal shares among Thomas Campion, Mary Trigg, and Rose Campion

Lucy had no children by Steward, and did not long survive the marriage She died in March, 1579, and was buried in St Andrew's, the entry running 'Luce Steward getw (gentle woman) buried the xvij m^{ch}' Letters of Administration of her estate, in which she is described as 'Lucy Campion, otherwise Steward' of the parish of St Andrew's, Holborn, issued some

¹ One of these, Alice Bageley, was one of Steward's tenants (Eg MS 2599, f 231)

years later, on May 7, 1584, out of the Prerogative Court of Canterbury to Augustine Steward

Steward, thus saddled with his orphan stepchildren, did not long remain a widower. On the 26th January following his first wife's demise (January 26, 1580¹), he married at Great St Bartholomew's, Anne,¹ daughter of Thomas Argall and relict of Clement Sisley, of Barking, who brought him yet another stepson, Thomas Sisley, a lad of about the same age as Thomas Campion.

There is no evidence of the latter having attended any of the great schools of the time, though we should remember that there was an excellent grammar school in connexion with St Andrew's, and, close at hand also, the old foundation of St Thomas Acon.² But doubtless it was now high time that his education should be commenced in earnest, and, possibly, Anne Steward may have adopted the attitude usually associated with the title of stepmother. However this may be, the two boys were packed off a few months after the marriage to Peterhouse, Cambridge, where they were entered as gentlemen pensioners. Of Mary Trigg we hear no more, Rose Campion continued to live unmarried with the Stewards until 1592, after which date we lose sight of her also.

Having regard to the local interests of the Campions and Stewards it was natural that Cambridge should be the University selected. Further, the famous Dr Perne, who was at this time the Master of Peterhouse, was also Dean of Ely, and it is possible that Steward, who certainly had business dealings with him in his latter capacity soon after,³ may have been acquainted with him already. But the choice of Peterhouse at this time requires no explanation, for it was passing through one of the most flourishing stages of its whole career.

The two lads did not matriculate, and no admission registers were kept by the College at this period. But the Buttery Books give the surnames of members, and in the entries under the date of May 13, 1581, the name 'Campyon' first appears, followed by that of 'Sizley' in the October term next after. The two names gradually approximate by removals until they stand together at the very head of the undergraduate list, their last appearance before finally vanishing being under the date of April 26, 1584.

Steward, who appears to have been a methodical person in all business matters, kept careful accounts of his stepsons' expenditure

¹ Eg MS 2599, f 1

² Now the Mercers' School, Holborn

³ *v mma*, p xxvii

at Cambridge from Christmas, 1582, which, if not unique, are sufficiently interesting to be given in full. We may note that they occupied a study apiece, but a bedchamber in common, and that the living expenses were calculated upon a basis of fifty two weeks in the year, from which it may be gathered that they did not return home during the vacations [MS Eg 2599, f 233]

Allowance for Thomſ Sisley and Thomſ Campion at Cambridge beſſning at criſtmas 1582

First, eche of them for thir diete weakely 1js vjd in	
the whole yere it amounteth to	xiiij li
Item, thir tuition yerely xlv s for eche	iiij li
Item, rent for thir chamber and studies	xx s
Item, ether of them the first day of eche other monethe	
a payer of shoes at xvj d the payre, the whole xij	
payre of shoes	xvj s
Item, ech of them qūterly a quire of paper at iiij d the	
quire	ij s viij d
Item, a pound of candell between them every fortnight	
from mich ^s untill ō Lady daye, in all xij li at iiij d	
the li	iiij s vjd
Item, thir washing yerely	x s
Item, for mending thir clothes and shoes yerely	vij s x d
S ^m	xx li

Whch I will qūterly deliver to thir tutor aforesaid

These things they shal have qūterly sent them

At Cristmas, a cap, a band, a shirt, a doblct, a paye of hose, a gowne, a payer of netherstockes

At ō Lady Day a new payer of netherstockes, and a hatt

At midsum^r a shirt, a band, a doblct, a payre of hose, a payre of netherstockes

At mich^s a payre of netherstockes, a band

And all such bookes as they shall rede from tyme to tyme

So eche of thir whole yerely allowance is —

A gowne, a cap, a hat, ij dubletes, ij payres of hose, iiij payres of netherstockes, vij payre of shoes, ij shirts, and two bandes

The popularity of Peterhouse at this date was doubtless due to the prestige of Dr Andrew Perne himself, a conspicuous figure in University affairs, and a broad-minded Churchman who has been much maligned. His changes of attitude during the reigns of Mary and Elizabeth, 'lackeying the varying tide' of the alternately predominating creeds, earned him the doubtful honour of having given rise to a new verb in current slang, *pernare*, to be a turncoat¹,

¹ Certain letters upon the college weather vane were interpreted according as the wind blew as 'Andrew Perne Papist', or 'Andrew Perne, Protestant'

but in reality he was a man who realized that by such conformity he could best protect and benefit the establishment under his charge, and do real service to the cause of religion. Where a more stiff-necked single-mindedness might have wrecked the college, it prospered under Perne to an unprecedented extent, while he was enabled to prove the protector of Whitgift through the Marian persecutions, and the patron of Peter Baro. And in some way, either direct or otherwise, the condition of Peterhouse itself reflected the attitude of its great Master. It contained at this time examples of almost every shade of religious creed, from the determined Roman Catholicism of such men as Henry Walpole the Jesuit (afterwards hanged) and the Yelvertons, to the opposite Puritan pole of John Penry, 'Elder Brewster' of the *Mayflower*, Dudley Fenner and Charke, all of whom were contemporary with Campion. The combination was one calculated to rub off the salient angles of creed, and this effect it probably had upon the poet, who, though many of his friends adhered to the older faith, was certainly not imbued with Roman Catholicism.¹ If he had any decided religious views, they were probably those of a moderate Anglicanism, but it is more likely that he was not deeply interested in matters of creed. His hostility to Puritanism cannot be construed as ranking him among the partisans of Church authority, it was nothing more than the distaste of a scholarly and fastidious nature for the fanatical extravagances which masked the real importance of the movement. Campion probably looked no further.

Of Campion's career at Cambridge we know nothing except that he seems to have imbibed a considerable and varied knowledge of classical literature, together with much reverence for it. Very few of his friendships made at Peterhouse can be traced in his after life. There were two Percys at the college in Campion's time, either of whom may have been William Percy² the author of *Cala*, and the subject of Campion's lines.³ In the wider field of the University he probably made the acquaintance at this time of Thomas Nashe,⁴ with whom from a very early date he was on terms of intimacy.

From the silence of the University records it is clear that the

¹ No sincere Catholic, however loyal, could have alluded to Elizabeth as 'Faith's pure shield' (p. 50). See also *Poemata*, p. 330, *Ad Thamesin* ll. 11-14.

² This William Percy is known to have been at Gloucester Hall, Oxford, but he might have migrated thither from Peterhouse, or, more possibly, these Percys were other members of the family, and the means of Campion's introduction to William Percy.

³ p. 277

⁴ Nashe matriculated as a sizar at St. John's in October, 1582, and remained at Cambridge 'for seven yere together, lacking a quarter'.

poet did not proceed to a degree before his departure in April, 1584. His movements, moreover, for the two years following are unknown to us, except that we occasionally sight him in Steward's account book. In 1585, for example, he witnessed a bond¹ dated December 10, 1585, entered into by Steward to observe the conditions of a lease of a farm and lands in West Fen, Ely, granted to the latter by Dr Perne, as Dean of Ely, on behalf of the Chapter. He also witnessed the signature to a recognisance² of February 10, 1585, given by Thomas Grymesdiche to Steward, with the endorsement 'I Thomās Campion, do know the recognitor', and an indenture of April 2, 1586. But beyond such trifling mention his name does not occur until April 27, 1586, when he was admitted to Gray's Inn, possibly with the object of following, like his father, some legal or semi legal profession.

He seems at once to have entered into the life and fellowship of the Inn. The collegiate character of the Inns of Court was far more marked during the Elizabethan age than it ever has been since, and, if Campion made few friends at Cambridge, he made plenty here. Of the names mentioned in his pages which we can identify, by far the greater number were connected with the Inn, and nearly all those of whom he speaks in the language of affection were his actual contemporaries, as, for example, Edmund Bracy, Francis Manby, John Stanford, William Hattecliffe, George Gervis, Robert Castell, Thomas Michelborne, James Huishe, and others. He appears, indeed, to have been one of those persons in whom friendship rises almost to the level of a passion. Himself an orphan from an early age, with a stepfather and stepmother who may have been unsympathetic (we never get a line about Steward in the 1595 *Poemata*, so full of other personalities), it is natural that he may have turned to the solace of friendship with an ardency unusual in those not deprived of other spheres of affection. That is at any rate the impression derived from reading his more personal Latin poems, such as those written to Francis Manby or upon his death, or the half pathetic lines *Ad amicos cum ægrotaret*.

The social activities of the Inns of Court were at this time put forward mainly in the direction of plays and masques, written and acted by members upon occasions of rejoicing. On such occasions the honoured guest was usually Queen Elizabeth, who, dearly as she loved such revels, was best pleased when they were paid for by others, and on one occasion expressed herself 'much beholden'

¹ Eg MS 2599, f 75

² Ib f 107

to Gray's Inn, 'for that it did always study for some sports to present unto her'¹ Soon after Campion was admitted, the famous *Misfortunes of Arthur*, written by various of the elder members, was produced The poet may have taken part in this, but we have documentary evidence of his participation in some subsequent revels which took place in January, 1588 Lans MS 55 (f 4) contains, in Lord Burghley's own hand, the following cast, endorsed —

xvii Janv 1587

The Names of y^e Gētillmē
of Gray's In y^t played ther
a Comedy
befor Ye L Burghley
Er of lec
Er of warr
Erl of Ormōd
& Grey of Wilt
etc

The cast itself runs as follows —

Dominus de purpoole	Hatchlyff ²
The prologue	Ellis ³
Hidaspes ye sonn	Campion
Manilius madd	Anderton ⁴
Pvso	Farnley ⁵
Lucius	Astley ⁶
Mummius old man	Toppam ⁷
Byrrhia parasite	Stauerton ⁸
Flamantia curtizan	Sandfort ⁹
Sr Delicate	Sr Peter Shackerley ¹⁰

¹ Nichols's *Progresses of Queen Elizabeth*, III 319

² William Hatchcliffe, son and heir of Thomas Hatchcliffe, of Hatchcliffe, Co Lincoln, was admitted November 4, 1586 See also p 339

³ Barnard Ellis, of Warmell, parish of Sebberam, Co Cumberland, gent, was admitted May 26, 1587 He played the part of 'Master of the wards and Idiots' in the *Gesta Gracorum*

⁴ William Anderton, of Euxton, Co Lancaster, and of Barnard's Inn, was admitted February 2, 1587

⁵ This must be John Fernley, son of Thomas Fernley, of Cretynge, Suffolk, admitted May 29, 1584

⁶ Is this Andrew Ashley, of London, who was admitted on June 20, 1586, at the request of Sir Francis Walsingham?

⁷ Of Barnard's Inn, admitted to Gray's Inn in 1582

⁸ Luther Francis Stifferton, of Barnard's Inn, admitted in 1578, or Patrick Staafferton, admitted January 23, 1578

⁹ 'Thomas Sandforthe, of Howgill Westmoreland, gent' was admitted in 1586

¹⁰ See Notes, p 376

Introduction

Catelyne		Rhodes ¹
Clodius		Stanford ²
Salust		Crwe ³
Cato	} Censors	Hutton ⁴
Crassus		Williamson ⁵
Scilla Dictator		Montfort ⁶
Cinna 1 consull		Davenport ⁷
„ 2 consull		Starkey ⁸
Tribunus plebis		Smyth ⁹
Melancholy		Campion
Epilogue		Ellis
Masquers		
Rhodes ¹⁰		Ross ¹³
Luttrell ¹¹		Peniston
Champnes ¹²		Daye ¹⁴

¹ Either Js or Francis Roodes, specially admitted in 1577, or, more likely, Geoffrey Rhodes, fourth son of Francis Rhodes, one of the Judges of the Common Bench, admitted May 11, 1587, *absque fine* as his father was of the Inn

² See Notes, p 376

³ Of Nantwich, Co Chester, admitted in 1585

⁴ Probably Richard Hutton, admitted 1580, afterwards a Judge

⁵ Richard Williamson, of Barnard's Inn, and Gainsborough, Co York, admitted February 8, 1581-2

⁶ Thomas Mountford, of Gainsborough, late of Staple Inn, admitted November 15, 1585. There was a Momford or Montford at Peterhouse in Campion's time, and the latter was associated with 1 Dr Mountfort in attendance upon Sir Thomas Monson (p xlv). But this Dr Mountfort, who is mentioned in the poem 'Of London Physiccons', is in the notes thereto stated to be the youngerson of Sir Edmund Mountford, Kt, of Feltwell, Co Norfolk [Ed J P Collier]

⁷ It is impossible to identify this Davenport among the three of the name who were at the Inn at this time. Two 'Damportes' took part in the *Gesta Graiorum*, one playing 'Lord Chief Baron of the Common Pleas', the other 'Lord Warden of the Four Ports'

⁸ Peter Starkey of Staple Inn, admitted November 1, 1587. He played 'Recorder' in the *Gesta Graiorum*

⁹ There were too many Smiths at this time to allow of identification. Two of that name took part in the *Gesta*, and see p 376

¹⁰ See 1 above

¹¹ Either Andrew Luttrell, admitted in 1580, or Thomas or George Luttrell, admitted October 26 of the same year

¹² Justinian Champneys, son and heir of Justinian Champneys of Bexley, Kent, Esq, admitted January 24, 1583

¹³ Thomas Ross, admitted 1585

¹⁴ Either Robert Day, of Clavering, Essex, admitted June 21, 1582, or Henry Day, of Oxborough, Norfolk (ex relatione Christopher Yelverton, reader), admitted May 25, 1582

This 'Comedy' cannot be identified, but as to its nature I am indebted to an acute criticism of Mr Daniel, who suggests that the cast involves a confusion of two plays, one on the model of the ordinary Terentine comedy, the other an historical drama, similar to Lodge's *Wounds of Civil War*, based upon Roman history. It will be noted, however, that the historical characters introduced are not all contemporary, and I am inclined to think that the play may really be one, and that it may have contained a review or procession of great Romans.

* In the meantime Campion's financial affairs were put straight with Augustine Steward. It is presumed that his assent was necessary to confirm his mother's disposition of her real estate, and accordingly by a deed¹ of March 2, 1587 (in which he is referred to as 'Thomas Campion de Grayes Ynne'), he releases Steward of all claims whatsoever which he might have had against him in respect of his mother's property, excepting in respect of the sum of £260 secured by the condition of an obligation delivered to Thomas Hall, gent, and others. Upon the poet's coming of age, a further deed² was executed to the same effect on October 20, 1588, and witnessed by Rose Campion. Business matters were also cleared up about the same time with Thomas Sisley, who had been entered at Staple Inn some time after he attained his majority, but who migrated thence to Gray's Inn in 1592³. These arrangements were, however, more lengthy, as involving a considerable amount of property.

Campion was not called to the Bar, and it is evident from his Latin epigrams that legal studies were very little to his taste. It is tolerably clear, however, that he was already writing the Latin epigrams which afterwards figured in the 1595 *Poemata*, and he had also turned his attention to English verse³. From our knowledge of his acquaintance, it is certain that, whether in residence or not, he continued his connexion with the Inn until at least 1595, for early in that year the friend whom he laments in his 1619 edition of epigrams, James Huishe, was admitted, while he had written verses for the *Gesta Graviorum*, performed in 1594.

Our knowledge of the next episode in the poet's life is based on inference only from internal evidence, an inference which I have in vain endeavoured to confirm from other sources. In 1591 the Queen levied 4,000 men and a small body of horse for

¹ Eg MS 2599, f 30

² Ib f 33

³ v *infra*, p 11

the assistance of Henri IV, this expedition, commanded by the Earl of Essex, arrived at Dieppe on the 2nd August, and, though nominally dispatched as a reinforcement against the Spanish invaders of Brittany, was employed by the King, much to his royal sister's disgust, in the reduction of his refractory Catholic subjects, who were refusing to recognize his accession. With this object Rouen, then in the hands of the League under their able general, Villars, was invested on the 11th November, but without success, and the siege was finally raised on the 20th April following, at the approach of the Spanish troops under Parma. I believe that Campion accompanied this expedition from its dispatch until, at any rate, the following winter or spring, for the following reasons which I give in their natural sequence —

My attention was first called to the likelihood of the poet having at one time undergone military service, by the epigram in the 1595 *Poemata*, entitled *De Se*¹—

Vsus et hoc natura mihi concedit vtrique,
Vt sim pacis amans, militæ patiens

It should be remembered that these *Poemata* are clearly a collection of scattered epigrams and poems composed at different times, and it seems natural to conclude from this distich that at some time prior to 1595 the poet had served as a soldier and had written the epigram in humorous depreciation of his military qualifications. On casting about further for indications of the precise campaign to which allusion is made, one cannot but be struck with the epigram *In obitum fratris clariss. comitis Essexii* (p. 340) in the 1595 *Poemata*, reprinted as Ep. 9, Book II, of the 1619 edition. The language of this poem and the accuracy of the description of the incident, suggest that it was written by an eyewitness.

According to State Papers in the Record Office (S. P. For France, xxv. 290) Villars, in command of Rouen, made an expedition with the object of surprising Pont de Mer,² which was in the King's hands. Essex, seeing an opportunity of 'fleshing' his hitherto untried English levies, made a reconnaissance in force on Sept. 8, 1591, from his quarters at Pavilly against the enemy's position, with 250 French horse, 200 English horse, and 1500 picked English foot. These troops occupied a hill close to the walls, whence they threatened the town of Rouen, insomuch that the garrison, in great alarm, sent to recall Villars, and made

¹ v. p. 345

² Now Pont Audemer

several sallies which were defeated and driven back. In the course of one of these skirmishes, however, a soldier, in ambush behind a hedge, fired his piece at Walter Devereux, Essex's brother, and captain of the cavalry squadron, and the ball, entering his jaw, passed up into his head and slew him. A Homeric struggle for the body ensued, in which several captains, notably Gerard, John Wotton, and Sir Conyers Clifford, after great efforts, finally succeeded in effecting a rescue. The reconnaissance then drew off victorious, but in universal mourning for the death of Devereux, whose noble qualities had made him generally beloved.

If this account be compared with Campion's, the latter will appear very close to the facts. His description of the disaster and of the topography is correct, and his reference to Devereux dropping from his horse reminds us that, whereas the captains of infantry must have fought on foot, Devereux, as captain of the cavalry, was certainly mounted. The vivid style of the narrative also, in my opinion, strongly suggests the eyewitness.

From the concluding lines of the epigram, 'Perbit ergo Rhona,' &c, I think it may be fairly inferred that it was written *before* the siege was raised. If, therefore, the poet was writing Latin epigrams during his actual military service, it is most likely that the epigram *De Se* was written at the same time.

There is more evidence of a similar character. There is the epigram in the 1595 *Poemata, De Th. Grimstono et Io Goringo* (p. 341). In the 1591 expedition Captain Thomas Grimston commanded 150 Suffolk men, and Captain John Goring 180 men of York and Rutland, they served through the siege until December, when, among others, their bands were 'cast', i.e. the remnants were absorbed into other companies. In the following February Captain Grimston figures in the musters held in England as commanding a fresh draft of 150 Hertfordshire men, and Captain Goring, in joint command with Captain Sir Thomas Baskerville, of a draft of 350 London men, both drafts forming part of a reinforcement of 1600.

A stronger piece of evidence is the epigram *Ad Rob. Careum Equitem Auratum nobilissimum* (46, Book I, 1619 edition). Now in the original expedition Sir Robert Carey (he was knighted by Essex during the campaign) commanded 100 London men and 50 Surrey men. The second line of the poem makes it clear that the reference is to these times of civil war in France, and Carey's own Memoirs show that his only French military service was on

this expedition until shortly before Christmas, 1591, when he returned to England with Essex. Further, the word *cernebam* must, I think, be regarded as strong evidence of Campion's actual presence at these wars.

If so much is conceded, it may be seen with sufficient probability in what capacity the poet joined the expedition. The musters from which the above figures are extracted refer only to the men compulsorily levied by the several counties, but in addition to these there must have been a considerable number of 'Gentlemen Adventurers', or volunteers. Campion was in all likelihood attached to Carey's London company, and this, as we know, was particularly rich in volunteers, doubtless owing to the gallant and chivalrous personality of its young captain. In a muster held at Mont de Malades on December 17, 1591, Carey's band, which originally, be it remembered, numbered 150, figures as—

present	36	} 58
sick	17	
for forag(e)	5	

and is pronounced 'very wek but for gentlemen Adventurers' (S P For France, xxvii, 953). Carey himself states in his Memoirs that Essex had 200 horse and 4,000 foot, 'besides volunteers which were many,' and relates further that during his own command he kept 'a table all the while I was there that cost me thirty pounds a week'. Doubtless the guests entertained were gentlemen volunteers, with, very possibly, Campion among them. Coningsby, in his rather disjointed account of the siege (*Camden Misc* I) refers to gentlemen adventurers to the number of about forty horse, who were in attendance upon the Earl of Essex, but from the muster above quoted it seems that there were other volunteers serving on foot in Carey's company, doubtless those who could not afford to mount themselves.

I think we may fairly conclude from the foregoing that Campion joined the expedition which reached Dieppe on August 2, 1591, as a Gentleman Adventurer probably attached to Carey's London contingent, witnessed the death of Walter Devereux, became intimate with Goring and Grimston, and finally, perhaps conceiving a distaste for warfare, withdrew himself from the campaign some time before its termination. I say, before its termination, inasmuch as the terms of the epigram to Grimston and Goring suggest that at the time it was written they were on active service in France, and he was separated from them.

Campion's foreign service is indicated by yet another piece of evidence, the epigram *In Barnum* in the 1595 collection (p 344), reprinted as Ep 80 Book II of the 1619 volume. Now the epigram as it stands might have been written by any one who resented Barnes's bragging, on mere suspicion, and without any knowledge of the facts. But this was not the impression it gave his contemporaries. Nashe, at any rate, seems to have believed that Campion was 'showing up' Barnes with a first hand knowledge of his real cowardice. In *Have with you to Saffron Walden* Nashe says of Barnes that, 'hauing followed the Campe for a weeke or two to the Generall he went and told him he did not like of this quarrelling kinde of life, wherefore hee desir'd license to depart, for hee stood euerie howre in feare and dread of his person, and it was alwaies his praier *from suddain death, good Lord, deliuer vs*. One of the best Articles against Barnes I haue ouerslipt, which is that he is in Print for a Braggart in that vniuersall applauded Latine Poem of Master *Campions*, where in an Epigram entituled *In Barnum*, beginning thus —

Mortales decem tela inter Gallica cæsos,

he shewes how hee bragd, when he was in *France*, he slue ten men, when (fearfull cowbaby) he neuer heard peice shot off but hee fell flat on his face. *To this effect it is, though the words somewhat varie* '.

The words certainly do vary considerably (the italics of the last sentence are mine), but the point is that, whatever the actual words, Nashe construed them as a first hand refutation of Barnes's claims to prowess. It is clear that Barnes served on the 1591 expedition, from Nashe's sneering allusion in *Have with you, &c* (published in 1596), to 'his doughtie service in France *five* yeares agoe'. From another passage in the same book, it appears that Barnes served under Sir Thomas Baskerville, who was captain of a Gloucester company in the original expedition, and later, in February, 1592, in joint command with Goring of a fresh draft of London men. Barnes, therefore, possibly joined this latter draft, and if Campion's term of service for any period overlapped that of Barnes, the former cannot have returned until some date in or after February, 1592.

The connexion with Gray's Inn temporarily broken off by Campion's association with this expedition was resumed on his return, for his interests in that institution continued for some time after this date. Further, while, as we have seen, he had written Latin verse by this time, it is clear that he had also written

English poetry, for in 1591 his first printed poems, the set of five anonymous 'Cantos' included in the *Poems and Sonets of Sundry other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sidney's *Astrophel and Stella*, appeared. It is clear, moreover, that he must have written a considerable amount of English verse by this time, for Peele refers to it in his *Honour of the Garter*, published in 1593, in the lines

Why goest not thou
That richly cloth'st conceite with well made words,
Campion?

and his poems were already appearing in the commonplace books of the time. For example, Newman's 1591 edition of *Astrophel and Stella* contains the poems on pp. 349-51, the commonplace book of John Sanderson (Lans. MS. 241) contains the verses 'What if a day' under an entry apparently made in 1592, while in 1596, the date of Harl. MS. 6910, three of his poems were transcribed. According to the usage of the time, to which there are numerous references in contemporary literature, these verses passed from hand to hand in MS. it was even a fashion with some to despise anything which had been given to the public in print, as we gather from the preface *To the Reader*, prefixed to *Two Bookes*.

The first entire book that Campion published was, however, a collection of Latin poems, entered in the Stationers' Register on December 2, 1594, 'RICHARD FEILD Entered for his copie vnder the wardens hands in court, a booke intituled THOMA CAMPIANE *Poema* vj^d,' and published in 1595. This book won him a considerable reputation almost immediately. The same year appeared William Covell's *Polimanteia*, in which, after exhorting the University of Oxford, and adducing the many shining lights in literature which that seat of learning had brought forth, the author thus addresses himself to the sister University: 'I know, *Cambridge*, howsoever now old, thou hast some young, bid them be chaste, yet suffer them to be witty, let them be soundly learned, yet suffer them to be gentlemanlike qualified,' and the marginal note to the passage is 'Sweet Master Campio'. His allusion is usually held to relate to Campion's English poems, but I am inclined to believe that, if the words contain, as they seem to do, any suggestion of criticism or gentle rebuke, it is the Latin poems at which the writer levels. In the *Poemata*, Campion, in imitation of the licence assumed by his models, the classical epigrammatists, frequently resorts to degrees

of obscenity unusual even in that age, while the allusion to sound learning would not be likely to refer to poems composed in the vernacular. Further instance of Campion's recognition as a Latin poet is to be found in Meres's *Palladis Tamia* (1598) (which consists of a series of euphuistically balanced parallels between past and contemporary authors, to the glorification of English letters), and Fitzgeffrey's *Affania* (1601). The passage in the first book runs —

• As these Neoterickes, Iouianus Pontanus, Politianus, Marullus Tarchaniota, the two Strozae, the father and the son, Palingenius, Mantuanus, Philelphus, Quintianus Stoa, and Germanus Brixius have obtained renown and good place among the ancient Latine poets so also these Englishmen, being Latine poets, Gualter Haddon, Nicholas Car, Gabriel Haruey, Christopher Ocland, Thomas Newton with his *Leyland*, Thomas Watson, Thomas Campion, Brunswerd and Willey have attained good report and honourable advancement in the Latin empyre

The epigrams of Fitzgeffrey, who was, by the way, a close friend of Campion and addressed other epigrams to him, are as follows —

Primus apud Britones Latus Epigrammata verbis
More tuo scripsit nomine notus Eques
Huic ætate quidem sed non tamen arte secunda
Cui Campus nomen Delius ingenium
Ultimus his ego sum, quem quamvis mille sequantur
Præcipiet verget hunc mihi nemo locum

Here it will be seen that Campion is regarded as the second English writer of Latin epigrams, Sir Thomas More having been the first with his *Epigrammata*, published at Basle in 1520. As a Latin elegist, however, Campion arrogates to himself the first place in *Elegeia* I of this 1595 collection. The other epigram of Fitzgeffrey alludes directly to Campion as a Latin elegist, in support of his claim

O cuius genio Romana elegeia debet
Quantum Nasoni debuit arte suo,—
Ille sed inuitus Latus deduxit ab oris
In Scythicos fines barbaricosque Getas,—
Te duce cæruleos inuisit prima Britannos
Quamque potest urbem dicere iure suam
(Magnus enim domitor late, dominator et orbis
Viribus effractis, Cassiuelane, tuis,
Iulus Ausonium populum Latiosque penates
Victor in hac olim iusserat urbe coli)
Ergo relegatas Nasonis crimine Musas
In patriam reuocas restituisque suis

Introduction.

To Dowland's *First Booke of Songs and Ayres* which appeared in 1597, Campion contributed a Latin epigram, and in 1601 he published with Philip Rosseter¹ his first English book, *A Booke of Ayres*, in two parts, the music of the first of which was composed by him, that of the second by Rosseter, while we may for the present assume² that all the words were written by the former. In the following year, 1602, he published a work of considerable academic importance, the *Observations in the Art of English Poesie*, discussed below, to which Daniel in the same year published a complete and overwhelming counterblast in his *Defence of Ryme*. We should note in passing that Daniel refers to Campion as 'a man of faire parts and good reputation', and as one 'whose commendable rymes, albeit now himself an enemy to ryme, have given heretofore to the world the best notice of his worth', a direct and accurate estimate of the relatively greater value of his English verse, which he was always disposed to regard as the 'superfluous blossoms of his deeper studies', as compared with his Latin verse, of which he seems to have been extremely proud. Drummond of Hawthornden tells us that Jonson wrote a *Discourse of Poesy* both against Campion and Daniel, but this has not survived.

In Camden's *Remaines of a Greater Worke concerning Britaine*, published in 1605, occurs a mention of Campion among the most celebrated men of the day, which argues that he had already attained considerable reputation and popularity. The passage runs: 'These may suffice for some Poeticall descriptions of our auncient Poets: if I would come to our time, what a world could I present to you out of Sir Philipp Sidney, Ed Spencer, Samuel Daniel, Hugh Holland, Ben Jonson, Th Campion, Mich Drayton, George Chapman, Iohn Marston, William Shakespeare, and other most pregnant witts of these our times, whom succeeding ages may iustly admire.' To be ranked among these giants was high praise, the more so when we consider how small a portion of his English poetry had by this time appeared.

¹ Philip Rosseter was one of the patentees and manager of the Queen's Revels Company in January, 1610. This Company was amalgamated with Henslowe's in March 1614 (Dulwich MS 1. 106), when Henslow bought apparel from Rosseter to the value of £63, which suggests that Rosseter was retiring from management. He was owner of the new Blackfriars house in 1615. He published *Lessons for Consort* in 1609, he was universal legatee under Campion's will (p. xlvii), died himself on the May 5, 1623, and was buried at St Dunstan's in the West two days later.

² See below, p. 1.

Despite this significant mention, for a period of four years reckoned from the production of the *Observations* until the appearance of Barnabe Barnes's *Foure Bookes of Offices* in 1606 with Campion's prefatory Latin verses, we are met with a total silence on his part. This may, however, be explained by his description in connexion with these verses as 'Doctor in Physic'. After this date allusions to that degree are frequent, though there is no extant previous mention of it, and it is natural to infer that during this lacuna in his literary output he studied for and obtained it. It is clear that he left Cambridge without a degree, and a comparison between his 1595 and 1619 editions of Latin poems, from the total absence of medical allusions in the former and the abundance in the latter, will assure us that he had not studied medicine before 1595. Ep. 2, Book II, of the later edition contains, moreover, a curiously definite statement on the subject in the lines¹

Lusus si mollis, iocus aut leuis, hic tibi, Lector,
 Occurrit, vitæ prodita vere scias,
 Dum regnat Cytheræa ex illo musa quieuit
 Nostra diu, Cereris curaue maior erat
 In medicos vbi me campos deduxit Apollo,
 Aptare et docuit verba Britannæ sonis

I think it tolerably clear from all these indications that some time after 1595 Campion had exhausted his small patrimony and any other means he may have had, and found himself face to face with the necessity of adopting some profession. He accordingly qualified as a physician, proceeding to his degree at a date which we are obliged to fix some time between 1602 and 1606.

It remains to inquire at what University this degree was conferred, and to this query it is to be regretted that we have no definite answer. It is worthy of notice in passing that the study of medicine was fostered at Peterhouse, which possessed at this time an unusually full library of works upon medicine and its current substitute, astrology, while there were contemporary with Campion several medical fellows, including Professor Lorkin, Bartholomew Heath, Thomas Laker, and others. But the evidence is, on the whole, against the poet having proceeded to his degree at Cambridge. The records of degrees were not kept at all between the years 1589 and 1602, as appears from Fuller's *History*, in which we find that 'Stokys was made Register

¹ These lines are an apology for the levity of Book II, which is in the main a reprint of the 1595 epigrams. Hence *ex illo* means since 1595.

by grace 1558 and appears to have been a very good Register, but he was strangely mistaken in his deputy and successor Tho Smith, who was so very false to his trust accordingly we find no graces at all entered, but a perfect and total neglect of every thing from 1589 till 1601 when Tabor came into office' As we have seen, however, it is not likely that Campion had obtained his degree by 1602, and as it was not conferred at Oxford, it seems necessary to conclude that the poet studied at one of the continental Universities Here, again, the usage at Peterhouse is interesting as bearing upon this point The college definitely sought to foster study at the foreign Universities, and throughout the Tudor period leave was frequently granted to Fellows to absent themselves for two, three, four, or even ten years for study at some approved *generale studium in partibus trans marinis*

It seems probable, therefore, that Campion studied medicine abroad, though at which university the paucity of records and their difficulty of access makes it hard to decide There are no indications in his Latin poems of his having travelled in any particular country, saving bare references to 'lingua Gallica' and 'litterae Gallicae'¹ which suggest that he was acquainted with the French language and literature It is clear that he was well known as a practising physician He is referred to in the satirical poem *Of London Physicians*² found in the MS poetical commonplace book of a Cambridge student (date about 1611), the allusion running —

How now Doctor Champion, musicks and poesies stout
Champion,
Will you nere leave prating?

while about the same time (viz 1610-11) the following appeared among the verses addressed *To Worthy Persons*, appended to John Davies of Hereford's *Scourge of Folly*

To the most ruditious and excellent Lyrick Poet,
Doctor Campion

Vpon my selfe I should *ust* vengeance take
Should I omitt thy mention in my *Rimes*,
Whose *Lines* and *Notes* do lullaby (awake)
In Heau'ns of pleasure, these vnpleasant *Times*

¹ *Epigrams*, Book I 168 (p 259), Book II 186 (p 300) See also the reference to French orthography in the *Observations* (p 54) I have ascertained that Campion did not enter Montpellier Paris would have been a likely choice,

² Ed I P Collier

Neuer did Lyricks more then happie *straines*,
 (Straind out of *Arte* by *nature*, so with ease,)
 So purely hitt the *moods* and various *Vaines*
 Of musick and her Hearers as do These
 So thou canst cure the *Body* and the *minde*,
 (Rare *Doctor*,) with thy twofold soundest *Arte*,
Hipocrates hath taught thee the one kinde,
Apollo and the *Muse* the other Part
And both so well that thou with both dost please
The Minde, with pleasure, and the Corps, with ease

Further, as we shall see hereafter, Campion attended Sir Thomas Monson in the Tower

In 1607 his masque for the marriage of Lord Hayes was performed and published, and in 1609 appeared Ferrabosco's *Ayres*, with his verses prefixed In 1611 appeared Coryate's *Crudities* with his prefatory Latin epigram His output during this period was indeed slender, but the lean years were atoned for by his subsequent fecundity In 1613 he published the *Songs of Mourning* for Prince Henry, whose universally regretted death took place on November 6, 1612, brought about, as was generally believed, by the sweating sickness and in the same year he wrote and published three other masques—the *Lords Maske* for the wedding of the Princess Elizabeth to the Count Palatine on April 14, the masque entertainment for the amusement of the Queen during her stay at Caversham House as the guest of Lord Knowles on April 28 and 29, and a third for the Earl of Somerset's marriage to Frances Howard, Countess of Essex, on December 26 To this *annus mirabilis* of the poet's, moreover, is attributed with some probability his second collection of English songs, *Two Bookes of Ayres* This bears no date, but it contains allusions to the death of Prince Henry, and must accordingly be later than 1612 While, however, on the whole it seems likely that it was published in 1613, I do not think the evidence of these allusions very satisfactory, having regard to the fact that the book is a collection of occasional songs which may have been written some time before their publication

Of the masques proper performed in this year, the *Lords Maske*, and the masque at the marriage of the Earl of Somerset, some unfavourable criticism is reported in Chamberlain's correspondence Of the former¹ he wrote, 'Of the Lords Maske I hear no great commendation save only for riches, their devices

being long and tedious, and more like a play than a masque' But whatever this masque may have been, it can hardly be called long, and, as Nichols suggests, Chamberlain, who was not present, may have confused it with Chapman's production for the same occasion, which its author himself confessed to be unduly lengthy Of the latter¹ Chamberlain wrote to Mrs Alice Carleton on December 30, 1613 'I hear little or no commendation of the masque made by the Lords that night, either for device or dancing, only it was rich and costly'

To this masque, considerable personal interest attaches by reason of its connexion and that of its author with the famous Overbury murder case For the complete comprehension of Campion's share in this sordid conspiracy it will be necessary briefly to recount the course of events² Frances Howard, Countess of Essex, was enamoured of Robert Car, Viscount Rochester (afterwards Earl of Somerset), and on 25 Sept., 1613, she succeeded in getting her marriage annulled But Car's friends, including Sir Thomas Overbury, exerted their private influence to prevent the consequent marriage, which Car and the Countess were eager to contract, from taking place Overbury's remonstrances brought him to an open rupture with Car during an interview in the gallery at Whitehall, in the course of which he said 'Well, my lord, if you do marry that filthy base woman, you will utterly ruin your self, you shall never do it by mine advice or consent, and if you do, you had best to stand fast' Roused to a violent passion, Car replied 'My own legs are straight and strong enough to bear me up, but in faith I will be even with you for this,' and so parted from him in a fit of rage A hollow reconciliation was afterwards effected, but Car concealed his hatred, and neither he nor the Countess ever forgave the insult They accordingly resolved upon the death of the unfortunate Overbury, who with extreme credulity believed that the incident had been forgotten

The plot was laid with devilish cunning, each link in the long chain of crime being contrived with careful forethought Preparations being ready, Car, who was in high favour at Court, arranged that Overbury should be offered the post of ambassador to Russia The office was an honourable one, and Overbury's own inclinations would have caused him to accept, but in private con-

¹ Nichols's *Progresses of King James*, II, 725

² This account is in the main derived from MSS Add 15476 and Sloane 1002

ference Car, who concealed the fact that he was prime mover in the appointment, dissuaded him from accepting, adding the promise of his protection in the event of any displeasure occasioned by the refusal Overbury, who appears to have acted throughout with suicidal credulity, refused the offer, and was promptly committed to the Tower on April 6, 1613

Matters had been in the meantime arranged in this quarter The Lieutenant of the Tower at this time was Sir William Wade, and the Keeper in charge of Overbury one Cary, but Car had made plans for the replacement of these persons by more convenient tools, and Sir Jervis Elwes was fixed upon to succeed Wade The transaction was carried out with all the circumstances of an ordinary venal traffic in office, Sir Thomas Monson acting as intermediary As afterwards transpired from Elwes's evidence on trial (reported in Add MS 15476) Monson 'told him that Wade was to be removed, and that if he succeeded Sir William Wade, he was to bleed, that is, give 2,000^l' The prophetically sinister nature of this language was remarked upon at the trial, and the prophecy was indeed fulfilled with Elwes's execution The evidence continues 'And ten days after Wade was removed, he (Elwes) came into the place, and payd 1400^l of the money at his unkle alderman Helvash his house to Doctor Campian' Wade was removed on the 27th April, and Elwes took his place on the 6th May following

The next step was the appointment of the keeper The man selected was one Weston, and at the Countess's request Monson recommended him to Elwes, who gave him the post The train was now complete Between Weston and Anne Turner, the infamous serving woman of the Countess and the accomplice of all her guilt, an understanding existed that the former should administer to Overbury whatever was sent him Elwes's connivance was already secured

On the 6th May, the first day of Weston's keepership, rosacre, or blue vitriol, was sent him and duly administered to Overbury, who grew very sick, but did not die Then Car sent the prisoner a powder to be taken as a specific for his ailment, which Overbury accordingly took The powder was white arsenic, and he grew exceedingly ill At this point his suspicions were aroused, and he wrote to Car taxing him with treachery But his fears were allayed by Car's reply, and on the latter's offer to provide him with any food he might fancy, he asked for tarts and jellies, which were duly supplied poisoned with corrosive sublimate These, how

ever, do not appear to have been consumed Overbury was by this time seriously ill, but his progress was not sufficiently rapid for those who were plotting his destruction, and after he had lingered on to the 6th September, they procured his final dispatch by means of a poisoned glyster His body, covered with enormous and repulsive sores, was wrapped in a single sheet and hastily buried in a pit dug in a mean place in the Tower precincts

Overbury removed, the wedding took place on the 26th December following, when Campion's beautiful masque was produced Donne wrote an *Epithalamium* for the occasion, and Jonson, who had written his *Masque of Hymen* for Frances Howard's first ill-starred marriage, now contributed a set of verses In 1615, however, Car fell into disfavour, and rumours of the crime, previously whispered, now began to be openly reported A series of prosecutions ensued, in the course of which the matter was thoroughly investigated Elwes, Ann Turner,¹ and Weston were executed The Earl and the Countess were arraigned and condemned, then reprieved, and confined to the Tower until 1622, when they were released and permitted to live in retirement

But it is, of course, the share of Campion and his patron, Monson, in this business which we desire to assess As already seen, Campion had acted as agent for Monson in the sale of the Lieutenancy to Elwes, and on October 26, 1615, his depositions were taken, the original minute of which in the Record Office, signed in autograph by the poet and those sitting to hear evidence, (S P Dom James I 82) is reproduced as a frontispiece to this volume It runs as follows —

The exāiation of Thoñs Campion docter of phisicke taken this 26 of Oct 1615

He confesseth that he receued of alderman Helwys for the vse of S^r Thoñs Mounson fourteen hundred pounds w^{ch} S^r gervis Elwis left or provided for him there,² and this event was about the midsommer after S^r gervis became lievetenant of the tower, and that pt of that 1400^l was in gold, and pt in white money and the gold S^r Thoñs Mounson took wth him and the white money being in Bagge, Darwyn S^r Thoñs Mounson's man caused to be

¹ She is said to have killed the fashion for yellow starch by being hanged in a ruff starched yellow

² 'there' is preceded in the MS by the word 'at' which has been erased

caried to Sr Thom̃s Mouns as he taketh it, And for what consideration it was payd this exãiate saith he knoweth not

(signed)

J Ellesmere, Canc

Tho Campion

Lenox

E Zouch

The same month Monson was arrested, and after having been detained in somewhat privileged confinement in the house of an alderman, was brought before the Court on the 4th December, and, no substantial evidence against him being forthcoming, was remanded to the Tower. Here his health seems to have failed, for on January 24, 1616, a warrant,¹ signed by 'J Ellesmere, canc', 'Lenox', and 'Edw Coke', was issued to the then Lieutenant of the Tower, Sir George More, 'to allow Dr Montford and Dr Campian, physicians, to have access to Sir Thomas Munson, Knt, a prisoner in the Tower, to confer with the said Sir Thomas on matters relating to his health in the presence of the said Lieutenant'

On February 13, 1617, Sir Thomas Monson pleaded at the Court of King's Bench for a pardon, but, as he was careful to make clear, it was not the ordinary pardon implying guilt which he sought. He still reiterated his innocence, and in this attitude the Lord Chief Justice supported him, finally stating that the pardon was granted 'tam pietatis quam iustitia(e) motu'

Monson admittedly acted as go between in the sale of the Tower Lieutenancy, recommended Weston at the Countess's request, and charged Elwes (on whose authority does not appear, but probably on Car's) to keep Overbury close without communication with the exterior world. Further, it was a dependant of Monson's, a musician named Marston or Marson, who actually carried the poisoned tarts and jellies. But all this does not necessarily imply a guilty cognizance of the intended crime. He protested his entire innocence from first to last, and, in spite of the threatening attitude of the court at his arraignment on the 4th December, nothing was elicited against him. Elwes himself, during his examination on October 3, 1615, stated that he thought Monson innocent, while it transpired during the examination of John Lepton on February 2, 1616, that the King also, on perusing the evidence against Monson, thought that there was not one count which was unanswerable. We may justly conclude that

¹ VII Rep Comm Hist MSS p 671

the utmost guilt that can be laid to his charge in this affair is a reprehensible carelessness and complaisance in putting himself and his proteges at the service of the great, incurious of what vile ends he might thereby be furthering. So much for Sir Thomas Monson. As to Campion, the case stands thus. If Monson had been guilty, Campion might possibly, though not necessarily, have been also guilty. But if Monson was innocent, *a fortiori* Campion's innocence is established, and his fair fame is unchallenged by the least suspicion. At his patron's request he attended to receive a sum of money due to the former, and, as he declared in his evidence, 'he knew not for what consideration the money was paid'. We may turn the pages of Campion's beautiful masque with relief that its very beauties are not rendered a hideous mockery by our sense of an underlying consciousness of guilt, and we may give ourselves up to the enjoyment of its rapturous bridal songs, untroubled by the suspicion that the hand that penned them was, by however slight participation, sullied with innocent blood.

In 1614 appeared Ravenscroft's *Brief Discourse*, with Campion's prefatory verses, and shortly after Monson's pardon in February, 1617, the *Third and Fourth Booke of Ayres*, dedicated to the latter and offering congratulations upon his recent enlargement. The next year (1618) was published the *Ayres that were sung and played at Brougham Castle* for the entertainment of King James at that seat by the Earl of Cumberland on the former's return from Scotland in August, 1617. The music of these songs was composed by George Mason and John Earsden, while the author of the words is not stated, but it is tolerably certain that they were written by Campion. To this time possibly also belongs the undated *New Way of making Fowre Parts in Counter point*, a technical work on music which was for many years a standard textbook, while in 1619 he published his last work, the enlarged edition of his Latin poems, entitled *Epigrammatum Libri II Vmbra Elegiarum liber unus*. This volume contains the epigrams of the 1595 edition in Book II, a further collection as Book I, nearly all the elegies and the *Fragmentum Vmbrae* of the earlier book in a finished condition, the whole being revised and added to.

He died on March 1, 1620 (16 $\frac{1}{2}$ $\frac{9}{10}$), and was buried on the same day at St. Dunstan's in the West, Fleet Street, the entry in the register under that date being 'Thomas Campion, doctor of Physicke, was buried'. From the fact that his will was made in the article of death, and that he was buried on the same day,

it has been suggested that he died of the plague, or some such sudden malady. But it seems to have been a tolerably frequent custom at this period to bury soon after the event of death. This was done in the case of Simon Forman's father, as we learn from the former's *Autobiography*, while there is even a closer parallel in the case of Tarlton, the famous actor, who, like Dr Campion, made his will and was buried upon one day.

Campion's will, a nuncupatory one, was proved in the Commissary Court of London on August 3, 1620, the Probate Act Book showing his estate to be of the value of £22. The instrument admitted to Probate runs as follows —

'MEMORANDUM that THOMAS CAMPION, late of the parishe of St Dunstons in the West, Doctor of Physicke, being in pfect mynde and memory, did with an intent to make and declare his last will and testament vpon the first of March, 1619, and not longe before his death saie that he did giue all that he had vnto Mr Phillip Rosseter and wished that his estate had bin farr more, or he vsed words to that effecte, being then and there present diuers credible witnesses'

Philip Rosseter was, of course, his old friend and collaborator in *A Booke of Ayres*. There is no evidence as to Campion having ever married, but if he did, I think it may be safely inferred from the above bequest that he left neither wife nor children surviving him.

Of Campion's personality we know nothing beside what can be gleaned from his works. We learn from a Latin epigram,¹ included in the 1619 edition only, that he was of a spare condition of body, and envied his brethren cast in a stouter mould. His character seems to have been warm, sensitive, and impetuous, and, during the earlier period, to use his own language, *dum regnat Cytheræ*, he seems to have sowed wild oats with the thoroughness of an inflammable disposition unchecked by home interests or parental influence. Orphaned at the age of ten, and thrust forth in his minority to sink or swim in the midst of the manifold seductions which Elizabethan London had for a youth of good standing, means, and attractive parts, it requires no violent effort of imagination to realize that the lines among his Latin poems, *Ignarum iuuenem nudum cur trudas in urbem?* were written by him when looking back in the maturity of ripe experience upon the follies of his early plunge into the world. Often as the battle has been fought between those who search for personalities in erotic

¹ Book II 23 p 275

poetry, and those who ignore them as immaterial, I have little hesitation in saying that the divinities addressed in the Latin poems were no creatures of the imagination. That is sufficiently clear from the whole tone and nature of the elegies and epigrams, their peculiarly intimate and real atmosphere, their allusion to obviously real occurrences, passions, and disappointments permitting of little doubt on the point. In particular he seems to have had 'two loves', who appear and reappear in his pages as *Caspia* and *Mellea*, and, though not 'of comfort and despair', vexed him with tortures arising from causes opposed, the latter being too free of her favours, the former not sufficiently free.

This same intimacy and reality extends to the relations of pure friendship mirrored in the Latin poems. As already stated, Campion seems to have thrown himself into friendship with the same abandonment and devotion with which he made the pilgrimage to Paphos. His passionate regrets for the dead Manby, and his complaints at the inevitable separation from the friends addressed in the elegy *Ad amicos cum agrotaret*, give us a clear insight into his generous and affectionate nature. From that poem, too, we may infer in passing that, prior to 1595, and probably during his sojourn at Gray's Inn, he was afflicted with a severe illness, involving insomnia varied by bad dreams resembling delirium. To this illness there are several other references.

A brief account of the friends who played so large a part in Campion's early life may be of interest. First, the Mychelburnes, three brothers named Edward, Laurence, and Thomas. Anthony Wood called Edward Mychelburne 'a most noted Latin poet of his time', but, saving two copies of verses prefixed to Bales's *Art of Brachygraphy*, nothing of his is extant. He was a member of St Mary Hall, Oxford, whence he migrated to Gloucester Hall. He died at Oxford in 1626, and was buried in the Church of St Thomas the Martyr. Campion and Fitzgeffrey both strove to break his resolution not to publish, but apparently in vain.

Laurence was also a poet. I find little of him except what is told us in the curious sidelight thrown upon his death by a letter from Dudley Carleton (Stowe MS 171, fol 368b), which contains the following passage: 'There is one Laurence Michalborne lately drowned in the way betwixt Genoa and Millan as he was riding through a current which fell frō the mountains his horse escaped, and he had ill luck, for he was a Poett and a passing good fellow, and men of that sort doe commonly end theyre dayes with better luck. From Venice this 5th day of Mch 1620.'

(162 $\frac{1}{2}$) The *Dictionary of National Biography* gives no clue to the parentage of these brothers, but I am inclined to believe that they were the children¹ of Thomas Mychelburne of Gray's Inn, and Alice, daughter of William Lawrence of Winchester Their father was admitted to the Inn in 1555, and Thomas the younger in 1580 If these brothers are the sons of Thomas Mychelburne, we may notice that Edward, Laurence, and another brother, John, (not mentioned by Campion) died without issue, while Thomas married Dorothy, daughter of Benjamin Shoyswell, of Shoyswell in Sussex Of the sister whose death is referred to in Campion's elegy, I can find no trace The family adhered to Roman Catholicism, and, for reasons of faith, Edward Mychelburne abstained from proceeding to a degree

Fitzgeffrey was another intimate member of the poet's circle He was the author of *Sir Francis Drake, His Honorable Life's Commendation*, which appeared in 1596, and *Affanaë*, a collection of Latin epigrams published in 1601, already referred to, several² of which were addressed to Campion and Mychelburne William Percy was another, the son of Henry Percy, Earl of Northumberland, and author of *Cælia* (1595) Percy is known to have been a member of Gloucester Hall, Oxford, but there were two Percys at Peterhouse in Campion's time, through whom they might have become acquainted Of Grimston and Goring mention has already been made, while some account will be found elsewhere of William Strachey,³ Edmund Bracy,⁴ Francis Manby,⁵ William Hattecliffe,⁶ John Stanford,⁷ James Thurbarne,⁸ Thomas Smith,⁹ George Gervis,¹⁰ James Huishe,¹¹ and Robert Castle,¹² among the poet's more private friends Among those better known may be mentioned George, Earl of Cumberland, Thomas Sackville, Earl of Dorset, Sir Thomas Monson, Lord Bacon, Sir John Davies, Nashe, Camden, Ferrabosco, Dowland, and Rossiter

His early extravagances he outlived, and if it were possible to recall the time of his later years, we may imagine that we should find a kindly gentleman, full of ripe experience and judgement, yet cherishing the memories of old loves and friendships, and the generous illusions of youth, devoted to the studies of poetry, music, and medicine, a true son of Apollo, as he was never tired

¹ Rawl MS B 435^a f 143

² v p xxxiiii

³ v p 373

⁴ v p 376

⁵ v p 373

⁶ v p xxix

⁷ v p 376

⁸ v p 376

⁹ v p 376

¹⁰ v p 316

¹¹ v p 372

¹² v p 376

of urging, clothed with that finer tact and sympathy which comes to a good physician. And pervaded by the same kindly temper we may conceive his after life to have been spent until its latest day, when even in the hour of death his thoughts were occupied with the kindly wish that his worldly goods had been greater for his friend's behoof.

CHAPTER II THE POETICAL WORKS

Some of the poems in this volume have not been previously included in the canon of Campion's works, the authenticity of these, therefore, and of some others I propose to consider before proceeding to discuss the verse itself. And to clear the way to some of my attributions, I would call attention to a frequent trick of the poet's, which can be used as a critical test of some value, I mean his habit of versifying the same thoughts and ideas in both English and Latin. A list of the more patent examples will make this clear.

{ 'It fell on a sommers day' (*A Booke*, I, viii, p. 10)
 { 'In Lycium et Clytham' (1619 ed., II, 60, p. 281) 'De
 { Thermanio et Glaua' (1595 ed., p. 343)

{ 'Thou art not faire for all thy red and white' (*A Booke*, I,
 { xii, p. 12)
 { 'Ad Caspium' (1619 ed., II, 53, 1595 ed., p. 343)

'I must complain yet doe enioye my Loue' (*Fourth Booke*
 xvii, p. 183)

{ ll 4-6
 { 'In Melleam' (1619 ed., II, 18)

{ ll 11 and 12
 { 'Ad Cambricum' (1619 ed., II, 116)

{ 'Why presumes thy pride on that that must so priuate be'
 { (*Thurd Booke*, vi, p. 163)
 { 'Ad Leam' (1619 ed., II, 117, p. 291)

{ 'Kate can fancy only berdles husbands' (*Observations*, p. 45)
 { 'In Laurentiam' (1619 ed., I, 56, p. 244)

There are other examples, but these will be sufficient. Now if an English poem can be found which is an equally close version of any of Campion's other Latin poems, I think that, in reliance upon the habit demonstrated above, we may assign it to him,

provided that such other evidence as we possess is not hostile to the conclusion. At the weakest, the parallel would afford strong presumptive evidence of authorship.

The attribution of the set of five *Cantos* of 1591 (pp 349-51) turns mainly upon this criterion. They occur among the *Poems and Sonets of Sundry Other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sidney's *Astrophel and Stella*, edited by Nashe, who, we know, was friendly with Campion. The poems are obviously a set of five, numbered in series, and written by one man, whose pseudonym, *Content*, is subscribed to the set. Now the first is 'Harke all you ladies', which we know to be Campion's *Canto tertio*, 'My Loue bound me with a kisse,' is a poem which afterwards appeared in a more lengthy form in Jones's *Second Booke* (1601). On applying our test, we find a close parallel in Epigram 12 of Book II of the 1619 edition of Latin poems, 'In Melleam' (p 273). Its application in the case of *Canto quarto*, 'Ioue whets the dullest wittes,' provides us with an even closer example in Ep 54 of Book II, 'Ad Amorem', and I can find little reason to doubt that the whole set is Campion's.

One other important attribution should be mentioned, though the use of this critical test might perhaps be extended. The *Ayres that were song and playd at Brougham Castle*, published in 1618, were composed by George Mason and John Earsden, the author of the words being unstated. There is already, however, external evidence for their connexion with Campion in a letter adduced by Nichols, quoted at length in Whittaker's *History of Craven* (p 293). Concerning the festivities at which these *Ayres* were performed, the Earl of Cumberland writes to his son, Lord Clifford, as follows: 'Sonn, I have till now expected your lettres according to your promis at your departure, so did George Minson (Mason) your directions touching the musick, whereupon he mought the better have writt to Dr Campion. He is now gone to my Lord Presidents at York, and will be ready to do as he heares from you,' &c. This is good evidence, as far as it goes, but the matter can be almost clinched. Applying our test, we shall find an interesting parallel between Stanza 2 of III, *The Kings Goodnight*, and Ep 188, Book I of the 1619 edition, *De Regis reditu e Scotia*, written about the same event. Here we find the same conceit of the sun dawning from the north, and close verbal parallels to lines 4 and 7 of the English stanza. Campion's style may be traced in some of the verses, notably in VI, 'Robin

is a lovely Lad', but they are not all up to his best level. It is, however, in accordance with the unfortunate custom which has left us in the dark as to the authorship of some of the most perfect gems in the songbooks that the names of the composers alone are given, and the assumption that Campion suppressed his connexion with these verses as unworthy of him is unwarrantable. The Elizabethans were seldom so self-critical.

The next matter which must be dealt with is the authenticity of *A Booke of Ayres*, which has always been taken for granted, but which should, I think, be examined. The chief evidence is to be found in the address to Sir Thomas Monson, where it is stated that 'the first ranke of songs are of his owne (Campion's) composition, made in his vacant houres, and priuately imparted to his friends, whereby they grew both publicke and (as come crackt in exchange) corrupted some of them, both words and notes, vnrespectively challenged by others'. By 'first ranke' is meant Part I, and though Campion is only stated to be the composer, it is clear from the reference to the words being claimed by others, that these were also his, the truth being that he paid little attention or regard to these 'superfluous blossoms of his deeper studies'. An examination of the poems themselves, besides, bears out the attribution: there are Latin versions of 'It fell on a sommers day', and 'Thou art not faire', 'Mistris, since you so much desire', and 'Your faire lookes enflame my desire' reappear in a slightly different dress in the *Fourth Booke*, 'The man of life vpright' reappears in *Two Bookes*, while, as we have already seen, 'Harke, all you ladies' had already appeared in circumstances which leave us little or no doubt as to its authorship. But when we proceed to examine Part II, this abundance of evidence entirely fails. Rossiter's preface continues: 'Yet it hath pleased him, vpon my entreaty, to grant me the impression of part of them, to which I have added an equall number of mine owne'. This must mean that the songs in Part II were composed by Rossiter. Now while, having regard to the intimacy between Campion and Rossiter, it is extremely likely that the former supplied words for these songs, there is no certainty that he necessarily supplied them all. I have no knowledge of Rossiter ever having written verse, but he might have had recourse to the general sources whence the other songbooks were compiled. The songs themselves afford no such evidence as that adduced in the case of Part I, save the one straw at which, perhaps, we may clutch, that the name *Laura*, a favourite one with Campion, occurs

in two of them On considerations of style I am disposed to assign most, if not all, of them to Campion, but a personal sense of style is a slippery thing, and while we may for the present include these songs among his works, I do not think that their appearance in *A Booke* should be regarded as a rebuttal of any other attribution of which good evidence may hereafter present itself

There are no similar doubts in the case of his other songbooks The reference in the prefatory verses to the *Diuine and Morall Songs* to 'Graue words', and the sense of 'read them, or else hear', are clear enough The gift of verses for perusal would be a sorry one if they were not the giver's The reference in the prefatory verses to the *Light Conceits* to 'my Notes and Rime' is even clearer And, finally, the whole tenor of the address in the *Third and Fourth Bookes, To The Reader*, implies that the words in these books are Campion's

The inclusion of the rest of the works in this volume needs no explanation, except, perhaps, as regards 'What if a day', the authenticity of which has been questioned But the doubt expressed by Mr Swaen in his excellent monograph¹ arises from incorrect information as to the date of one MS, and, as I have shown in my note upon that poem, no reliance can be placed upon this evidence It is certain that there are numerous poems of Campion's scattered about the songbooks of the time and as yet unclaimed for him some few suggested attributions will be found in the notes, while from contemporary commonplace books I have gleaned a few interesting versions of poems which appear in my text Two other poems, in quitting this subject, I must mention as appearing, on grounds of style alone, to be Dr Campion's the one (an attribution of Mr Bullen) the charming song, 'The hower of sleepy night decayes apace',² which occurs at the end of

¹ *v infra*, p 378

The hower of sleepy night decayes apace,
And now warme beds are fitter than this p'ace,
All time is longe that is unwilling(ly) spent
But howers are minitts when they yeld content
The gathered flowers wee love, that breathe sweet sent,
But loathe them, there sweet odours being spent

It is a life is never ill
To lye and sleep in roses still

The rarer pleasure is, it is more sweet
And friends are kindest when they seldome meet
Who would not heare the nightingale still singe,
Or who grew ever weary of the Springe?

Nichols's transcript of the *Mountebanks Masque*, and the other, the lines "Do not, oh do not prize thy beauty at too high a rate"¹ from Robert Jones's *Vltimum Vale*. The *Mountebanks Masque* formed part of the second part of the *Gesta Graiorum* in which we know Campion had a hand. Mr Bullen, while assigning this song to him, attributes the masque itself to Marston and includes it in his edition of Marston's works (vol iii), but I am almost inclined to go further and to attribute nearly all the lyrics, except the comic ones, to Campion on mere grounds of style. For the same reason I think the song from *Vltimum Vale* to be Campion's: it seems to me to have the very ring and lilt which we are accustomed to find in his verse, and there is some similarity in the language. But in neither case have I been able to find any objective evidence. *The Masque of Flowers*, performed by the gentlemen of Gray's Inn on Twelfth Night, 1612³, has been attributed to our poet, but, I think, without justification. It is little better than doggerel.

Of the Latin poems it is not necessary to say much, for their literary value for the present generation is but slender. Their chief interest is in the information which they afford concerning the poet's loves and friendships, and in the clear presentment of his real

The day must have her nighte, the Springe her fall,
All is divided, none is lorde of all
It were a most delightful thinge
To live in a perpetuall Springe

Mr Bullen's text reads 'sweete night' in l 1, 'aie better' in l 2. The above text is that of Nichols (*Progresses of Queen Elizabeth*, vol iii)

¹ Do not, O do not prize thy beauty at too high a rate
Love to be loved whilst thou art lovely, lest thou love too late,
Frowns print wrinkles in thy browe,
At which spiteful age doth smile,
Women in their froward vows
Glorying to beguile

Wert thou the only world's admired thou canst love but one,
But many have before been loved, thou art not loved alone
Couldst thou speak with heavenly grace,
Sappho might with thee compare,
Blush the roses in thy face,
Rosamond was as fair

Pride is the canker that consumeth beauty in her prime,
They that delight in long debating feel the curse of time
All things with the time do change
That will not the time obey,
Some even to themselves seem strange
Through their own delay

self which he did not hesitate to commit to the discretion of a dead language. Critically, they afford the test mentioned above, which has already proved useful, and may do so again. In style purely imitative, they are nevertheless graceful and elegant, and often neatly turned, showing considerable control of the Latin lyric metres. In the earlier book, published when his youth got the better of his discretion, he pressed the obscenity without which no imitation of the classical epigrammatists would have been deemed complete, to unusual lengths, and, as we have seen, received a gentle rebuke from William Covell. But these indiscretions were toned down considerably in the subsequent edition, revised in the light of riper judgement. Besides revision with this object, however, Campion had another purpose which is responsible for much alteration. The more usual scheme of hendecasyllabic, or Phalaecian, verse commences, as is well known, with a spondee, but there was an alternative¹ employed by Catullus of which Campion made much use in his first collection, viz of commencing with a trochee, or, more rarely, with an iambus. Some time, however, between the first and second editions he seems to have become doubtful as to the propriety of this practice, for in the latter every instance is expunged, in numerous cases the only purpose of the revision being the elimination of this foot.

But it is Campion's English verse with which we are mainly concerned, despite its author's low estimate, real or feigned, of its importance. Not only was he writing good verse at an early age—his first poem appearing when he was 24—but its appearance is all the more striking by its unlikeness to the poetry of the day, which with few exceptions was heavy and lumbering. Breton, Lodge, and the rest of the men on Campion's level, were not as yet emancipated from the trammels of laborious versification, but Campion's verse was from the beginning free and musical. This musical quality is indeed the one which distinguishes the whole of his poetry, it is undoubtedly connected with the practice of musical composition and due to a feeling for musical effect, to which, with his trained musical ear, he was peculiarly susceptible.

Among the earliest poems, and itself one of the freest and most charming, is 'Harke, all you ladies'. It will be noticed that this song has a somewhat curious scheme of dactyls and anapaests: the first three lines of each stanza follow the usual iambic or trochaic rhythm, but the final quatrain changes, its first two lines being anapaestic, the third dactylic, and the fourth an Adonic (except in

¹ Campion refers himself to this practice in the *Observations* (p. 43).

the last stanza, where dactyls take the place of anapaests through out) I am inclined to think that this poem foreshadows Campion's subsequent experiments in classical metres, while *Canto Secundo* in the same set most certainly does. These curious lines are an attempt at composition in an accentual version of the Latin First Asclepiad, the metre of Horace's 'Maecenas atavis edite regibus', and the effect is certainly extraordinary. As far as the individual lines are concerned, the result is sometimes fairly melodious, sometimes almost doggerel, while an occasional deviation from the strict scheme may perhaps be put down to textual corruption. But it will be noticed that in such an accentual scheme the last accent must fall on the antepenultimate syllable, and unless the poet makes use of *versi sdruccioli* or antepenultimate rhymes (which he never does) the rhymes will be unaccented and almost unheard. This is, in fact, what actually happens, for the rhymes are submerged, except in so far as it is possible to get a slight secondary accent on the last and it is quite easy to read the poem at least once without perceiving that it is actually rhymed. Perhaps, indeed, this may have marked a second stage in the poet's progress towards unrhymed verse, as involving the discovery that, in some forms of 'classical' prosody, rhyme became a negligible quantity. The further course of Campion's infection with the prevailing hostility to rhyme I shall discuss more fully in the next chapter; suffice it to say here that in the whole of his English works, excluding the examples in the *Observations*, we only get one complete specimen of his 'classical' metres, the abominable Sapphics at the end of Part I of *A Booke of Ayres*. His musical and artistic sense was too strong for his neoterizing tendencies.

One other aspect of Campion's verse should be noticed, the extraordinary fluidity and lack of stability in his rhythms. This again is referable to the purpose of musical composition with which they were written. The marriage of music to Campion's verse was no casual or one-sided union, nor was music a mistress with whom his poetry dallied, while possessed of more serious interest. Words and music were born for each other, and in their wedding was consummated the only object of their existence. Hence, to-day, in the divorce resulting from the verdict of time that the poetry is worthy of immortality, while the music is not, we are guilty of treating the former to some extent as *in varuo*, and apart from its usual environment. It would be exceedingly instructive if an account could be obtained from a good composer-poet of the mental processes necessary to the writing of both words and music.

for the same song In many instances the nature of the air would suggest the rhythm of the verse, and conversely a half phrase or casual line would suggest a musical theme, with the result that both words and music might have assumed some form before either had been fully worked out or committed to writing This must have occurred in most of Campion's lyrics On some occasions he even wrote words to music, thus reversing the usual practice, for we find two pairs of songs written to the same music, where one poem in each pair must have been written subsequently And this close interdependence between his words and his music is the quality for which above all others he took chief credit, and received it from his contemporaries He says himself 'In these English Ayres I haue chiefly aymed to couple my Words and Notes louingly together, which will be much for him to doe that hath not power over both', from which it seems that the result proceeded not only from spontaneous causes, but also from conscious effort Again, it is to this quality that Davies alludes in the lines already quoted —

Neuer did Lyricks more then happie *straines*
 (Strand out of *Arte* by *nature*, so with ease,)
 So purely hitt the *moods* and various *Vaines*
 Of *Musick* and her Hearers as do These

While, however, the cause and object of these fluid rhythms was the musical setting, we are left with nothing of which to complain in their artificial separation Campion's verse is always fresh and melodious, and agreeably varied with subtle cadences

Campion was one of the last of the Euphuists, and to his position among those, as one who embroidered thought with a tissue of rich diction, Peele alludes in the reference above quoted¹ This Euphuism was not, however, of the grosser variety, but of a refined and sublimated type, which upon ultimate analysis may be reduced merely to an unemphatic balance, or antithesis, in the structure of his sentences, a very rare illustration from natural objects, and an occasional flavour of moral sentiment But in many of his poems even this degree of Euphuism is totally absent, as, for example, in 'Turn back, you wanton flyer', 'Harke, all you ladies', 'If thou long'st so much to view', and several others

Attention should also be drawn to the unlyrical quality of some of Campion's songs, which are in reality little monologue sketches,

¹ *v supra*, p xxxvi

consisting, not of the lover's prayer or praise in the detached atmosphere of his contemplation, but in an actual scene of life, a dramatic dialogue where one voice is not heard. Instances will be found in 'Come, you pretty false eyed wanton', 'Your fair looks urge my desire', and a few others.

Campion's gift is mainly lyrical, and the value which his masques have for us is solely lyrical. He served no apprenticeship in dramatic construction, and where the practised hand of Ben Jonson knew just the necessary degree of coherence that a masque would admit of with advantage, Campion's plots strike me as either slightly invertebrate or slightly complicated, the best being his first, that for the marriage of Lord Hayes. But as to the poetical quality of these masques there can be no dissentient voice. They abound with the most perfect lyrical gems, while the whole web of verse is of a very high order of beauty.

His work supplies a link between two periods of different inspiration. He was acquainted with the veteran Sackville, Lord Dorset, with whose *Induction* came the first promise of light for English poetry, and, during his declining years, he was contemporary with John Donne, whose influence was already pervading the world of letters. Campion escaped that influence because his style was fixed in the earlier school. His fame, which was so deservedly great in his own time, was soon extinguished. This is entirely due to historical events, and their effect upon the ephemeral media in which he worked. The masque was at all times too expensive an entertainment to be produced by any but rich nobles and prosperous institutions, and with the establishment of the Commonwealth it disappeared, never to return. In the same way the Puritan ascendancy, with its hatred of music, especially secular music, slew the short lived vogue of the songbooks. Some hint of the trend of opinion towards distaste for the madrigal and madrigal poetry may be seen in the *Theatrum Poetarum* of Edward Phillips, Milton's nephew, who only refers to Campion on account of his mention by Camden, and expresses the opinion that he was 'a writer of no extraordinary fame'. As might have been expected, the only song that can be traced as having survived any considerable time is a sacred one, 'Neuer weather beaten Saile,' rightly held up to admiration by Mr Bullen as an example of rare lyrical beauty united with sincere religious fervour. This song occurs in a commonplace-book of 1707 in circumstances which suggest that it was still living at that date as a hymn.¹ But

after his long oblivion it was Mr Bullen who acted as a pioneer of his works, and who restored him, as he has restored so much else that is good in Elizabethan literature, to a grateful and appreciative generation, to the occupation of a seat among the immortals, and to the permanent enjoyment of mankind

CHAPTER III THE PROSE WORKS

Of Campion's prose works, by far the more important is, of course, his *Observations in the Art of English Poesie*, which requires careful examination. Its value for literary history consists in the fact that it was a final statement of the craze against rhyming formulated by one of its best equipped and sanest partisans, and that, the controversy thus coming to a head, the movement was finally demolished by Daniel's reply. It is difficult at this distance to appreciate or to account for the Renaissance objection to rhyme, but it was clearly regarded as a relic of barbarism and the dark ages, the offspring of the monkish leonine hexameters, and of no greater literary value.

The movement itself, whatever its origin, seems to have gathered strength first in Italy, with Claudio Tolomei's *Versi e Regole della Nuova Poesia*, and to have spread thence to other countries, taking root according to the predisposition of the soil. In Italy itself it did not flourish long: the unchallenged supremacy of the Sonnet, Canzone, Ottava, and Terza Rima was too strong for the innovating influence, and put the position of rhyme beyond danger. In France there were experiments in *vers mesures*, but the character of the language made even a semblance of quantitative verse impossible, while Spain was content to follow the lead of Italy. But in England the soil was predisposed, and the new poesy found many adherents. There was, in fact, no one settled system of prosody which held the field without question, no fewer than three competing schemes were struggling for the upper hand: the Chaucerian, or blended system, resulting in a kind of syllabic equivalence, a revival of alliterative verse represented by Poulter's measure and the ballad metres, and strengthened by the alliterative tendencies of Euphuism, and the forms newly introduced from Italy by Wyatt and Surrey, who were poets of promise rather than performance, and did outrage in many ways to the mother tongue. None of these schemes had won complete recognition, and the Renaissance enthusiasts, with their extra

ordinary veneration for the classics, turned with eager expectation to the classical models of prosody

Campion affords an interesting example of the fact that the movement, so far as we can trace it in England, appears to have been set on foot and maintained in the courts of Cambridge. When it originated cannot be stated, but it was no new thing in the time of Ascham, who says 'This misliking of rhyming beginneth not now of any new fangle singularity, but hath been long misliked, and that of men of greatest learning and deepest judgment'. Its earliest champions were a little group at St John's, comprising the Master, Thomas Watson, Bishop of Lincoln, Ascham, one of the fellows, and Drant, then an undergraduate, and the Cambridge tradition in this respect was maintained by Gascoigne, Spenser, Harvey, Sidney, Dyer, and Webbe. It was not, therefore, surprising that Campion should have been enlisted in the crusade against rhyme.

Campion seeks to set aside rhyme altogether as unworthy of serious notice, and to substitute for rhymed verse certain metres classified according to the terminology of Greek and Latin prosody, which he sought to make, and believed to be, imitations of classical quantitative verse. Now the fallacy of Campion and all those who seek to harmonize quantitative verse with the *natural* structure of the English language, is due to a confusion between quantitative and accentual prosody, and a misapprehension of their respective natures, quantitative being, of course, that based upon the distribution of syllables bearing a proportion to one another of actual time in enunciation, accentual being based upon the distribution of stresses. In Campion's time, the nature of quantity was not fully understood: classical verse was scanned, as it has always been until recently in our schools, on an accentual system, by substituting a thesis for every long syllable and an arsis for every short. I do not believe that Campion fully understood the difference between quantitative and accentual prosody. I am inclined to think that he had some perception of the nature of quantity, as a necessary outcome of his studies in music, but it was his very connexion with the art of music, to which he is always appealing by way of example, that vitiated and coloured his pronouncements on prosody. When he set one of his ordinary English songs to music, he naturally fitted the stronger accents to the longer notes, for, as he says himself in this book 'In joyning of words to harmony there is nothing more offensive to the eare than to place a long syllable with a short note, or a short

syllable with a long note, though in the last the vowel often bears it out' By 'long' and 'short' he means 'accented' and 'unaccented', and the practice is, of course, quite in accordance with the rules of good musical composition Now, the song having been duly composed, Campion finds his confusion confirmed what was accentual verse when *read*, becomes quantitative verse when *sung*, the words being held out in the singing voice to the length of the notes, which, of course, bear a time-proportion to one another, and Campion's purpose in writing verse was so purely musical that he was unable to regard his words apart from their musical setting

It would seem, therefore, that he had some perception of quantity, though I do not think he appreciated the nature of accent But the essential difference between quantitative and accentual prosody he certainly did not understand, and the key to the *Observations*, difficult as they are to follow, is to be found in his confusion of the two systems An example will make this clearer Tennyson has written verses on classical models, but without confusion as to their real basis, for he drew himself a clear distinction between his really quantitative verse ('Hexameters no worse', &c), and other verse, in 'classical' metres such as that of Coleridge, in which the longs and shorts of the true classical metre are simply translated by accented and unaccented In the first, the true quantitative verse, there is no paltering with accent all considerations of English accent go by the board, and the words are given a new pronunciation in strict accordance with quantity For example, the usual pronunciation of 'hexameters' becomes quantitatively 'hěxămětěrs' The accent is ancillary in the great majority of cases to the long syllable, but this is no concern of the poet, who has regard only to the quantity arising from the two considerations of nature and position, even pushing this entirely logical position so far as to treat 'the' in 'the state' as long before *s'*, and to pronounce it accordingly This verse is therefore strictly quantitative, but Tennyson is not deluded with the conviction that it is also English poetry it is a 'barbarous experiment' which does violence to the natural structure of the language and its current literary pronunciation it makes English a foreign tongue

Neither is he subject to the illusion that 'In the hexameter rises the fountain's silvery column' is an example of classical prosody It is rhymeless accentual verse composed according to an arrangement of theses and arses corresponding to the

arrangement of longs and shorts in the classical hexameter. The former kind is true quantitative verse which does not purport to be English poetry, the latter English poetry which no one can admit to be quantitative.

Logically, all had been well if Campion had taken either of these positions. Whether productive of good or bad verse, neither scheme involves the confusion which is everywhere patent in this book. He saw that quantity proper did enter into his songs when set to music, out of which condition he could hardly conceive of them, and he also saw that it was possible to write English verse according to the so called classical metres, replacing long with thesis, as in the hexameters of Clough, Kingsley, and Coleridge. He was possibly further misled by the fact that the enunciation of a strong accent does involve a slightly increased time period, so that to an almost imperceptible degree the relation of accented and unaccented is accompanied by a relation of longer time to shorter time. But (with the rest of his partisans, and probably the whole of his contemporaries) he entirely failed to see that accentual verse is that constructed around the natural and inherent distribution of accents in the language, while quantitative poetry is that constructed around the equally natural distribution of quantities, the incidental or ancillary accent or quantity, which may arise in each case, being entirely secondary, and not the primary cause of the grouping and selection of words which constitute verse.

So Campion is constantly sinning against the light, rationalizing on quantitative principles, and making feeble compromises with his conscience where the absurdity of his conclusions is too patent. He begins 'But above all the accent of one word is diligently to be observed, for chiefly by the accent in any language the true value of the syllables is to be measured. Neither can I remember any impediment except position that can alter the accent of any syllable of our English verse. For though we accent the second of *Trumpington* short, yet is it naturally long, and so of necessity must be held of every composer. Wherefore the first rule that is to be observed is the nature of the accent, which we must ever follow'. It is clear that confusion has already crept in. But he proceeds 'The next rule is position, which makes every syllable long, whether the position happens in one or two words'. There is nothing about vowels being long by nature¹ here, and I imagine that 'accent', above

¹ Professor Saintsbury interprets *naturally long* above as meaning *long by*

referred to, takes the place of 'nature' in Campion's metrical scheme. However, realizing that this rule of position is plainly at variance with actual facts, he attempts a compromise which knocks the bottom out of the theory. He continues 'Also because our English orthography (as the French) differs from our common pronunciation, we must esteeme our sillables as we speake, not as we write, for the sound of them in a verse is to be censured and not their letters'. No one can quarrel with this dictum as exemplified by the words immediately following, as 'dangerous' which is to be reckoned as 'dangerus', but Campion is forced to a wider extension of the principle, which of course reduces the rule of position to a nullity. Naturally, if the words 'appear', 'attend', 'oppose', are spelt 'apear', 'atend', 'opose', the first syllable of each becomes 'short' by position, and Campion does not realize that it is the absence of accent which renders these syllables 'short', irrespective of their position, real or notional. The whole procedure resembles nothing less absurd than the practice charged by Macaulay against Gladstone, of bringing forward a forged bond endorsed with a forged release, of setting up a fallacious principle, and excusing its application by an irrelevant exception. The whole of the rest of the treatise consists in a series of empirical rules and examples demonstrating what syllables are really 'long' or 'short', to avoid the application of the rule of position, which, once formulated, has got entirely out of its author's control.

But in spite of the hopeless confusion of all this, we are indebted to Campion for several striking and acute observations. In some cases his very perception and delicacy of ear plunged him yet deeper into the slough. He notes the undoubted fact that some sounds take relatively longer to pronounce, but in the case of some of the longer ones, 'warre, barre, starre, farre, marre,' his rationalizing instinct drives him to conclude that these sounds are lengthened in position by the double consonants! Take again the curious passage where he asserts that the Latin hexameter of six feet and the English verse of five feet are equal, in that they both *quinque perficiunt tempora*, 'fill up the quantity (as it were)

nature, but this does not make the passage any clearer. 'Nature, as understood in classical prosody, is nowhere explained or referred to, and is, further, entirely *de trop* in Campion's system. According to him, there are two rules only: first, 'the nature of the accent,' and, next, 'position'. On the other hand, the second of *Trumpington* being accented short, by what reckoning is it 'naturally long'? By position, or how?

of five sem'briefs,' a passage of considerable difficulty. Campion means that, in a recitation of equal quickness, such Latin and English lines would take the same length of absolute time by the stop watch.¹ There is no question here of the number of accents, or proportion in time: the meaning is simply that whereas in Latin a short syllable can be pronounced in a short time because it is by definition unhampered with consonants, a 'short' syllable in English frequently requires changes of position in the organs of speech involving a hiatus of vocal preparation, and the whole line takes longer to say. This is a rationalization based upon the old erroneous practice of reading quantitative verse, but its real importance is Campion's appreciation of the fact that English poetry will not have long lines, and its purpose in his argument is to prove the unnatural character of English hexameters and the validity of his own shorter verse lengths.

Campion also shows himself a pioneer of metrical equivalence, which was not thoroughly established until Milton, and, in his undoubtedly justifiable admission of the tribrach to English prosody, was more advanced than even recent critics. His remarks in connexion with his own unrhymed examples betray an accurate perception and a delicate ear, which, as he says, 'Poets Orators and Musicians of all men ought to have most excellent.' Setting aside the confusion and vitiation which proceed from his incomplete comprehension of classical prosody, what is the effect of his book? It proves that some sort of poetry can be written without rhyme. But, as Daniel points out, there must be some considerable inducement before we can make such a momentous change, and Campion's specimens are hardly sufficient earnest of a change for the better. 'Rose cheekt Lawra' and 'Iust beguiler' are certainly most charming, but how much more charming they would have been in rhyme! Except in the case of heroic blank verse, which, as Daniel pointed out, was no innovation, no advantage is to be gained by getting rid of rhyme. Why, then, get rid of rhyme?

To this very pertinent question Campion only replies with an expression of prejudice, thinly veiled beneath rationalization.

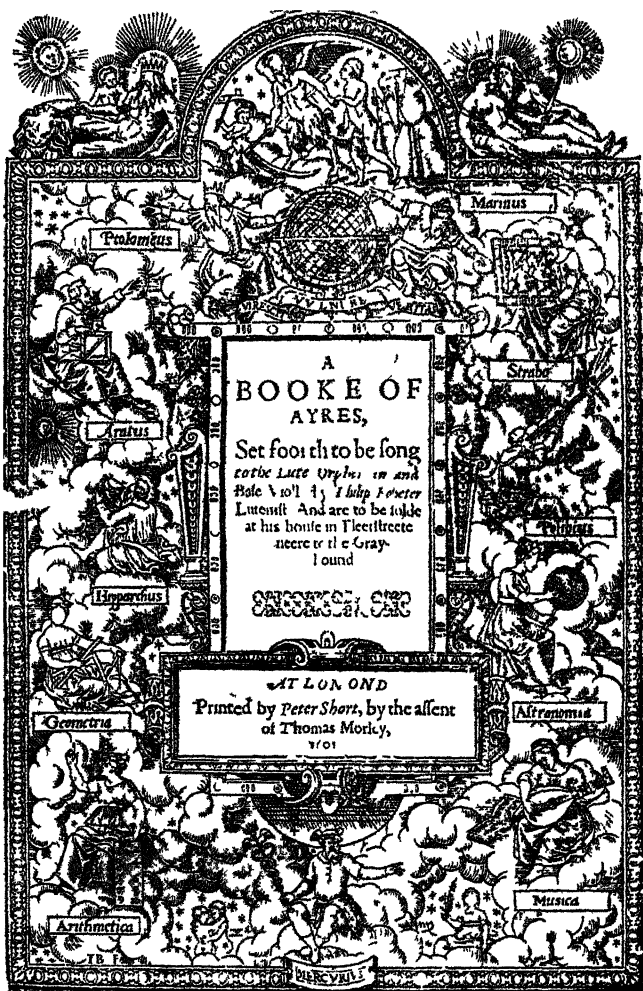
¹ By proving verses to time with the hand Campion does not mean merely beating time, but beating *standard* time, such as is afforded nowadays by the metronome. The practice of singing part music unaccompanied was so popular that doubtless most persons of any skill in music could beat a standard time for the bar, which would in itself conform to a uniform period of absolute time, and thus serve as a metronome would for the purpose of the above mentioned test.

But after this date we have no more of these follies his practice was always better than his precept, and I, for one, believe that he was converted, either by Daniel or by his own good sense

Little need be said in a book of this character concerning Campion's pretensions as a musical theorist The main value, however, of the 'New Way', is, as I have shown with more detail in the Notes, that it affords a rule of thumb for the harmonization of a tune with simple concords Its only originality is that of the dress in which he presents his rule, a Table of the use of the Fifth, Third and Octave, which is nothing more than an arithmetical formula of the use of the common chord Instead of terming this the triad and its inversions, he calls his notes 5, 3, and 8 There is little enough in this to warrant his claim that he had effected more in Counterpoint than any man before him had ever attempted

But even this small measure of originality may be doubted, if not denied outright It is pretty evident that he was well acquainted with Morley's famous 'Plaine and easie Introduction to Practical Musick', first published in 1597, the Third Part of which treats of the Composing and Setting of Songs At p 143 Morley gives a Table of proper progressions in three parts, while at pp 146-7 he gives a table containing the usual chords for the composition of four or more parts profusely illustrated with examples in score Campion's rule is a modification of these tables, very possibly derived from them, the difference being that he uses the figures instead of setting down the notes of the common chord There are considerable traces in the 'Tones of Musicke' also that Campion was not free from obligation to Morley in respect of this portion of the work, while 'Of the taking of all Concords' is probably little more than a translation from the Latin of Sethus Calvisius, whose works were not unknown in England prior to this date

But while we are unable to concede his claims in anything like their entirety touching 'A New Way', we must at least admit that his own compositions possess considerable merit Many of the *Ayres* are arch, dainty little things, full of charm and lighthearted grace





TO THE RIGHT VERTVOVS
AND WORTHY KNIGHT, SIR
THOMAS MOVNSON

SIR,

The generall voice of your worthines, and the manie particular fauours which I haue heard Master *Campion*, with dutifull respect, often acknowledge himselfe to haue receiued from you, haue emboldned mee to present this Booke of Ayres to your fauourable iudgement and gracious protection, especially because the first ranke of songs are of his owne composition, made at his vacant houres, and priuately emparked to his friends, whereby they grew both publicke, and (as come crackt in exchange) corrupted some of them both words and notes vnrespectiuelly challenged by others In regard of which wronges, though his selfe neglects these light fruits as superfluous blossomes of his deeper Studies, yet hath it pleased him, vpon my entreaty, to grant me the impression of part of them, to which I haue added an equall number of mine owne And this two faced *Ianus* thus in one bodie vnited, I humbly entreate you to entertaine and defend, chiefly in respect of the affection which I suppose you beare him, who I am assured doth aboue all others loue and honour you And for my part, I shall thinke my self happie if in anie seruice I may deserue this fauour

Your Worships humbly deuoted,

PHILIP ROSSETER

TO THE READER

WHAT Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiefe perfection when they are short and well seasoned But to clogg a light song with a long Præludium, is to corrupt the nature of it Mame rests in Musicke were inuented either for necessitie of the fuge, or granted as an harmonicall licence in songs of many parts but in Ayres I find no vse they haue, vnlesse it be to make a vulgar and trunall modulation seeme to the ignorant strange, and to the iudiciall tedious A naked Ayre without guide, or prop, or colour but his owne, is easily censured of euerie eare, and requires so much the more inuention to make it please And as MARTIALl speakes in defence of his short Epigrams, so may I say in th' apologie of Ayres, that where there is a full volume, there can be no imputation of shortnes The Lyricke Poets among the Greekes and Latines were first inuenter of Ayres, tying themselves strictly to the number, and value of their sillables, of which sort, you shall find here onely one song in Saphicke verse, the rest are after the fascion of the time, eare pleasing rimes without Arte The subiect of them is for the most part, amorous, and why not amorous songs, as well as amorous attires? Or why not new Ayres, as well as new fascions? For the Note and Tableture, if they satisfie the most, we haue our desire, let expert masters please themselves with better And if anie light error hath escaped vs, the skilfull may easily correct it, the vnskilfull will hardly perceue it But there are some, who to appeare the more deepe, and singular in their iudgement, will admit no Musicke but that which is long, intricate, bated with fuge, chaine with sincopation and where the nature of euerie word is precisely exprest in the Note, like the old explouded action in Comedies, when if they did pronounce Memen, they would point to the hunder part of their heads, if Video, put their finger in their eye But such childish obseruing of words is altogether ridiculous, and we ought to maintaine as well in Notes, as in action a manly carriage, gracing no word, but that which is eminent, and emphaticall Neuertheles, as in Poesie we giue the preheminnence to the Heroicall Poeme so in Musicke we yeeld the chiefe place to the graue, and well inuented Motet, but not to euery harsh and dull confused Fantasie, where in multitude of points the Harmonie is quite drowned Ayres haue both their Art and pleasure, and I will conclude of them, as the Poet did in his censure, of CATVLLVS the Lyricke, and VERGIL the Heroicke writer

Tantum magna suo debet Verona Catullo
Quantum parua suo Mantua Vergilio

A Table of halfe the Songs contained
in this Booke, by T C

I	My sweetest Lesbia
II	Though you are yoong
III	I care not for these Ladies
IIII	Follow thy faire sunne
V	My loue hath vowed
VI	When to her lute
VII	Furne backe you wanton flier
VIII	It fell on a sommers daie
IX	The Sypres curten
X	Follow your Saint
XI	Faire, if you expect admiring
XII	Thou art not faire
XIII	See where she flies
XIIII	Blame not my cheekes
XV	When the God of merrie loue
XVI	Mistris, since you so much desire
XVII	Your faire lookes enflame
XVIII	The man of life vpright
XIX	Harke all you Ladies
XX	When thou must home
XXI	Come let vs sound with melodie

III

I care not for these Ladies,
That must be woode and praide,
Giue me kind Amarillis
The wanton countrey maide,
Nature art disdaineth,
Her beautie is her owne,
Her when we court and kisse,
She cries, forsooth, let go
But when we come where comfort is,
She neuer will say no

10

If I loue Amarillis,
She giues me fruit and flowers,
But if we loue these Ladies,
We must giue golden showers,
Giue them gold that sell loue,
Giue me the Nutbrowne lasse,
Who when we court and kiss,
She cries, forsooth, let go
But when we come where comfort is,
She neuer will say no

20

These Ladies must haue pillowes,
And beds by strangers wrought,
Giue me a Bower of willowes,
Of mosse and leaues vnbought,
And fresh Amarillis,
With milke and honie fed,
Who, when we court and kiss,
She cries, forsooth, let go
But when we come where comfort is,
She neuer will say no

30

IIII

Followe thy faire sunne, vnhappy shadowe,
 Though thou be blacke as night,
 And she made all of light,
 Yet follow thy faire sun, vnhappie shadowe

Follow her whose light thy light depriueth,
 Though here thou lu'st disgrac't,
 And she in heauen is plac't,
 Yet follow her whose light the world reuiueth

Follow those pure beames whose beautie burneth,
 That so haue scorched thee, 10
 As thou still blacke must bee,
 Til her kind beames thy black to brightnes turneth

Follow her while yet her glorie shineth
 There comes a luckles night,
 That will dim all her light,
 And this the black vnhappy shade deuineth

Follow still since so thy fates ordained
 The Sunne must haue his shade,
 Till both at once doe fade,
 The Sun still proud, the shadow still disdained 20

V

My loue hath vowd hee will forsake mee,
 And I am alreadie sped
 Far other promise he did make me
 When he had my maidenhead
 If such danger be in playing,
 And sport must to earnest turne,
 I will go no more a-maying

Had I foreseee what is ensued,
 And what now with paine I proue,
 Vnhappie then I had eschewed 10
 This vnkind euent of loue
 Maides foreknow their own vndooing,
 But feare naught till all is done,
 When a man alone is wooing

Dissembling wretch, to gaine thy pleasure,
What didst thou not vow and sweare?
So didst thou rob me of the treasure,
Which so long I held so deare,
Now thou prou'st to me a stranger,
Such is the vile guise of men
When a woman is in danger

20

That hart is neereſt to miſfortune
That will truſt a fained toong,
When flattring men our loues importune,
They entend vs deepeſt wrong,
If this ſhame of loues betraying
But this once I cleanly ſhun,
I will go no more a maying

VI

When to her lute Corrina ſings,
Her voice reuiues the leaden ſtringes,
And doth in higheſt noates appeare,
As any challeng'd eccho cleere,
But when ſhe doth of mourning ſpeake,
Eu'n with her ſighes the ſtrings do breake

And as her lute doth liue or die,
Led by her paſſion, ſo muſt I,
For when of pleaſure ſhe doth ſing,
My thoughts enioy a ſodaine ſpring,
But if ſhe doth of ſorrow ſpeake,
Fu'n from my hart the ſtrings doe breake

10

VII

Turne backe, you wanton flyer,
And anſwere my deſire
With mutuall greeting,
Yet bende a little neerer,
True beauty ſtil ſhines cleerer
In cloſer meeting
Harts with harts delighted
Should ſtrive to be vnited
Either others armes with armes enchayning,
Harts with a thought,
Roſie lips with a kiſſe ſtill entertaining

10

What haruest halfe so sweete is
 As still to reape the kisses
 Growne ripe in sowing,
 And straight to be receiuer
 Of that which thou art giuer,
 Rich in bestowing?
 There's no strickt obseruing
 Of times or seasons sweruing,
 There is euer one fresh spring abiding, 20
 Then what we sow,
 With our lips let vs reape, loues games deuiding

VIII

It fell on a sommers day,
 While sweete Bessie sleeping laie
 In her bowre, on her bed,
 Light with curtaines shadowed,
 Iamy came shee him spies,
 Opning halfe her heaue eies

Iamy stole in through the dore,
 She lay slumbring as before,
 Softly to her he drew neere,
 She heard him, yet would not heare, 10
 Bessie vow'd not to speake,
 He resolud that dumpe to breake

First a soft kisse he doth take,
 She lay still, and would not wake,
 Then his hands learn'd to woo,
 She dreamp't not what he would doo,
 But still slept, while he smild
 To see loue by sleepe beguild

Iamy then began to play,
 Bessie as one buried lay, 20
 Gladly still through this sleight
 Deceiu'd in her owne deceit,
 And since this traunce begoon,
 She sleepes eu'rie afternoone

IX

The Sypres curten of the night is spread,
And ouer all a silent dewe is cast
The weaker cares by sleepe are conquered
But I alone, with hidious grieffe, agast,
In spite of Morpheus charmes, a watch doe keepe
Ouer mine eies, to banish carelesse sleepe

Yet oft my trembling eyes through faintnes close,
And then the Mappe of hell before me stands,
Which Ghosts doe see, and I am one of those
Ordain'd to pine in sorrowes endles bands, 10
Since from my wretched soule all hopes are reft
And now no cause of life to me is left

Grieffe, ceaze my soule, for that will still endure,
When my cras'd bodie is consum'd and gone,
Bear it to thy blacke denne, there keepe it sure,
Where thou ten thousand soules doest tyre vpon
But all doe not afford such foode to thee
As this poore one, the worser part of mee

X

Follow your Saint, follow with accents sweet,
Haste you, sad noates, fall at her flying feete
There, wrapt in cloud of sorrowe pitie moue,
And tell the rauisher of my soule I perish for her loue
But if she scorns my neuer ceasing paine,
Then burst with sighing in her sight and nere returne againe

All that I soong still to her praise did tend,
Still she was first, still she my songs did end
Yet she my loue and Musicke both doeth flie,
The Musicke that her Eccho is and beauties simpatheie, 10
Then let my Noates pursue her scornfull flight
It shall suffice that they were breath'd and dyed for her delight

XI

Faire, if you expect admiring,
 Sweet, if you prouoke desiring,
 Grace deere loue with kind requiting
 Fond, but if thy sight be blindnes,
 False, if thou affect vnkindnes,
 Flee both loue and loues delighting
 Then when hope is lost and loue is scorned,
 Ile bury my desires, and quench the fires that euer yet in
 vaine haue burned

Fates, if you rule louers fortune,
 Stars, if men your powers importune, 10
 Yield reliefe by your relenting
 Time, if sorrow be not endles,
 Hope made vaine, and pittie friendles,
 Helpe to ease my long lamenting
 But if griefes remaine still vnredressed,
 I'lle tie to her againe, and sue for pitie to renew my hopes
 distressed

XII

Thou art not faire for all thy red and white,
 For all those rosie ornaments in thee,
 Thou art not sweet, though made of meer delight,
 Nor faire nor sweet, vnlesse thou pittie mee
 I will not sooth thy fancies thou shalt proue
 That beauty is no beautie without loue

Yet loue not me, nor seeke thou to allure
 My thoughts with beautie, were it more deuine,
 Thy smiles and kisses I cannot endure,
 I'lle not be wrapt vp in those armes of thine, 10
 Now shew it, if thou be a woman right,—
 Embrace, and kisse, and loue me, in despight

XIII

See where she flies enrag'd from me,
View her when she intends despite,
The winde is not more swift then shee,
Her furie mou'd such terror makes,
As to a fearfull guiltie sprite
The voice of heau'ns huge thunder cracks
But when her appeased minde yeelds to delight,
All hei thoughts are made of ioies,
Millions of delights inuenting,
Other pleasures are but toies 10
To her beauties sweete contenting

My fortune hangs vpon her brow,
For as she smiles or frownes on mee,
So must my blowne affections bow,
And her proude thoughts too well do find
With what vnequal tyrannie,
Her beauties doe command my mind
Though, when her sad planet raignes,
Froward she bee,
She alone can pleasure moue, 20
And displeasing sorrow banish
May I but still hold her loue,
Let all other comforts vanish

XIIII

Blame not my cheeks, though pale with loue they be,
The kindly heate vnto my heart is flowne,
To cherish it that is dismaid by thee,
Who art so cruell and vnsteadfast growne
For nature, cald for by distressed harts,
Neglects and quite forsakes the outward partes

But they whose cheekes with careles blood are stain'd,
Nurse not one sparke of loue within their harts,
And, when they woe, they speake with passion fan'd,
For their fat loue lyes in their outward parts 10
But in their breasts, where loue his court should hold,
Poore Cupid sits and blowes his nailes for cold

XV

When the God of merrie loue
 As yet in his cradle lay,
 Thus his wither'd nurse did say
 Thou a wanton boy wilt proue
 To deceiue the powers aboue,
 For by thy continuall smiling
 I see thy power of beguiling

Therewith she the babe did kisse,
 When a sodaine fire out came
 From those burning lips of his,
 That did her with loue enflame,
 But none would regard the same,
 So that, to her daie of dying,
 The old wretch lu'd euer crying

10

XVI

Mistris, since you so much desire
 To know the place of Cupids fire,
 In your faire shrine that flame doth rest,
 Yet neuer harbourd in your brest,
 It bides not in your lips so sweete,
 Nor where the rose and lillies meete
 But a little higher, but a little higher,
 There, there, O there lies Cupids fire

Euen in those starrie pearcing eyes,
 There Cupids sacred fire lyes
 Those eyes I striue not to enioy,
 For they haue power to destroy
 Nor woe I for a smile, or kisse,
 So meanelly triumphs not my blisse,
 But a little higher, but a little higher,
 I clumbe to crowne my chast desire

10

XVII

Your faire lookes enflame my desire
Quench it againe with loue
Stay, O strue not still to retire
Doe not inhumane proue
If loue may perswade,
Loues pleasures, deere, denie not
Heere is a silent groue shade,
O tarrie then, and flie not

Haue I seaz'd my heauenly delight
In this vnhaunted groue?
Time shall now her furie requite
With the reuenge of loue
Then come, sweetest, come,
My lips with kisses gracing,
Here let vs harbour all alone,
Die, die in sweete embracing

10

Will you now so timely depart,
And not returne againe?
Your sight lends such life to my hart
That to depart is paine
Feare yeelds no delay,
Securenes helpeth pleasure
Then, till the time gues safer stay,
O farewell, my lues treasure

20

XVIII

The man of life vpright,
Whose guiltlesse hart is free
From all dishonest deedes,
Or thought of vanitie,

The man whose silent dayes,
In harmeles ioyes are spent,
Whome hopes cannot delude,
Nor sorrow discontent,

That man needs neither towers
 Nor armour for defence, 10
 Nor secret vautes to flie
 From thunders violence
 Hee onely can behold
 With vnafrighted eyes
 The horrors of the deepe
 And terrours of the Skies
 Thus, scorning all the cares
 That fate, or fortune brings,
 He makes the heau'n his booke,
 His wisdom heeu'nly things, 20
 Good thoughts his onely friendes,
 His wealth a well spent age,
 The earth his sober Inne
 And quiet Pilgrimage

XIX

Harke, al you ladies that do sleep,
 The fayry queen Proserpina
 Bids you awake and pitie them that weep
 You may doe in the darke
 What the day doth forbid,
 Feare not the dogs that barke,
 Night will haue all hid
 But if you let your louers mone,
 The Fairie Queene Proserpina
 Will send abroad her Fairies eu'ry one, 10
 That shall pinch blacke and blew
 Your white hands and faire armes
 That did not kindly rue
 Your Paramours harmes
 In Myrtle Arbours on the downes
 The Fairie Queene Proserpina,
 This night by moone shine leading merrie rounds
 Holds a watch with sweet loue,
 Downe the dale, vp the hill,
 No plants or groanes may moue 20
 Their holy vigill

All you that will hold watch with loue,
The Fairie Queene Proserpina
Will make you fairer then Diones doue,
Roses red, Lillies white,
And the cleare damaske hue,
Shall on your cheekes alight
Loue will adorne you

All you that loue, or lou'd before,
The Fairie Queene Proserpina
Bids you encrease that louing humour more
They that yet haue not fed
On delight amorous,
She vowes that they shall lead
Apes in Auernus

30

XX

When thou must home to shades of vnder ground,
And there ariu'd, a newe admired guest,
The beauteous spirits do ingirt thee round,
White Iope, blith Hellen, and the rest,
To heare the stories of thy finisht loue
From that smoothe toong whose musicke hell can moue,

Then wilt thou speake of banqueting delights,
Of masks and reuels which sweete youth did make,
Of Turnies and great challenges of knights,
And all these triumphes for thy beauties sake
When thou hast told these honours done to thee,
Then tell, O tell, how thou didst murder me

10

XXI

Come, let vs sound with melody, the praises
Of the kings king, th' omnipotent creator,
Author of number, that hath all the world in
Harmonie framed

Heau'n is His throne perpetually shining,
His deuine power and glorie, thence he thunders,
One in all, and all still in one abiding,
Both Father and Sonne

O sacred sprite, inuisible, eternall
Eu'ry where, yet vnlimited, that all things
Canst in one moment penetrate, reuiue me,
O holy Spirit

10

Rescue, O rescue me from earthly darknes,
Banish hence all these elementall obiects,
Guide my soule that thirsts to the liuely Fountaine
Of thy deuinenes

Cleanse my soule, O God, thy bespotted Image,
Altered with sinne so that heau'nly purenes
Cannot acknowledge me, but in thy mercies,
O Father of grace

20

But when once thy beames do remoue my darknes,
O then I'll shine forth as an Angell of light,
And record, with more than an earthly voice, thy
Infinite honours

FINIS

A Table of the rest of the Songs con-
tained in this Booke, made by
Philip Rosseter

- I Sweete come againe
- II And would you see
- III No graue for woe
- IIII If I vrge my kinde desires
- V What hearts content
- VI Let him that will be free
- VII Reproue not loue
- VIII And would you fame
- IX When Laura smiles
- X Long haue mine eies
- XI Though far from ioy
- XII Shall I come if I swim
- XIII Aie me, that loue
- XIIII Shall then a trayteious
- XV If I hope I pine
- XVI Vnlesse there were consent
- XVII If she forsakes me
- XVIII What is a daie
- XIX Kind in vnkindnesse
- XX What then is loue but
- XXI Whether men doe laugh

I

Sweete, come againe,
 Your happie sight, so much desir'd,
 Since you from hence are now retir'd,
 I seeke in vaine
 Stil must I mourn
 And pine in longing paine,
 Till you, my lues delight, againe
 Vouchsafe your wisht returne

If true desire,
 Or faithfull vow of endles loue,
 Thy heart enflam'd may kindly moue
 With equall fire,
 O then my ioies,
 So long destraught, shall rest,
 Reposed soft in thy chast brest,
 Exempt from all annoies

10

You had the power
 My wandring thoughts first to restraine,
 You first did heare my loue speake plaine,
 A child before
 Now it is growne
 Confirm'd, do you it keepe,
 And let it safe in your bosome sleepe,
 There euer made your owne

20

And till we meete,
 Teach absence inward art to find,
 Both to disturbe and please the mind
 Such thoughts are sweete
 And such remaine
 In hearts whose flames are true,
 Then such will I retaine, till you
 To me returne againe

30

II

And would you see my Mistris face?
It is a flowrie garden place,
Where knots of beauties haue such grace
That all is worke and nowhere space

It is a sweete delicious morne,
Where day is breeding, neuer borne,
It is a Meadow yet vnshorne,
Whome thousand flowers do adorne

It is the heauens bright reflexe,
Weake eies to dazle and to vexe, 10
It is th' Idæa of her sexe,
Enuie of whome doth world perplexe

It is a face of death that smiles,
Pleasing, though it killes the whiles,
Where death and loue in pretie wiles
Each other mutuallie beguiles

It is faire beauties freshest youth,
It is the fain'd Eliziums truth
The spring that winter'd harts renu'th,
And this is that my soule pursu'th 20

III

No graue for woe, yet earth my watrie teares deuoures,
Sighes want ayre, and burnt desires kind pitties showres
Stars hold their fatal course, my ioies preuenting
The earth, the sea, the aire, the fire, the heau'ns vow my
tormenting

Yet still I lue, and waste my wearie daies in grones,
And with wofull tunes adorne dispaying mones
Night still prepares a more displeasing morrow,
My day is night, my life my death, and all but sence of
sorrow

IIII

If I vrge my kinde desires,
 She vnkind doth them reiect,
 Womens hearts are painted fires
 To deceiue them that affect
 I alone loues fires include,
 Shee alone doth them delude
 Shee hath often vow'd her loue,
 But, alas, no fruit I finde
 That her fires are false I proue,
 Yet in her no fault I finde
 I was thus vnhappy borne,
 And ordain'd to be her scorne
 Yet if humane care or paine,
 May the heau'nly order change,
 She will hate her owne disdaine
 And repent she was so strange
 For a truer heart then I,
 Neuer hu'd, or lou'd to die

10

V

What harts content can he finde,
 What happy sleepes can his eies embrace,
 That beares a guiltie minde?
 His tast sweet wines will abhorre
 No musicks sounde can appease the thoughts
 That wicked deeds deplore
 The passion of a present feare
 Stil makes his restles motion there,
 And all the day hee dreads the night,
 And all the night, as one agast, he feares the morning light 10
 But he that loues to be lou'd,
 And in his deedes doth adore heauens power,
 And is with pitie mou'd,
 The night giues rest to his heart,
 The cheerefull beames do awake his soule,
 Reuiu'd in euerie part
 He lues a comfort to his friendes,
 And heauen to him such blessing sendes
 That feare of hell cannot dismaie
 His stedfast hart that is enurd the truth still to obev 20

VI

Let him that will be free and keep his hart from care,
Retir'd alone, remaine where no discomforts are
For when the eie doth view his grieve, or haplesse eare his
sorrow heares,
Th' impression still in him abides, and euer in one shape
appeares

Forget thy griefes betimes, long sorrow breedes long paine,
For ioie farre fled from men, will not returne againe,
O happie is the soule which heauen ordained to liue in endles
peace,
His life is a pleasing dreame, and euerie houre his ioies encrease

You heaume sprites, that loue in seuer'd shades to dwell,
That nurse despaire, and dreame of vnrelenting hell, 10
Come sing this happie song, and learne of me the Arte of true
content,
Loade not your guiltie soules with wrong, and heauen then will
soone relent

VII

Reproue not loue, though fondly thou hast lost
Greater hopes by louing
Loue calms ambitious spirits, from their breasts
Danger oft remouing
Let lofty humors mount vp on high,
Down againe like to the wind,
While priuat thoughts, vow'd to loue,
More peace and plesure find

Loue and sweete beautie makes the stubborne milde,
And the coward fearelesse, 10
The wretched misers care to bountie turnes,
Cheering all thinges cheerlesse
Loue chaines the earth and heauen,
Turnes the Spheares, guides the yeares in endles peace,
The flourie earth through his power
Receiu's her due encrease

VIII

And would you faine the reason know
 Why my sad eies so often flow?
 My heart ebs ioꝝ, when they doe so,
 And loues the moone by whom they go

And will you aske why pale I looke?
 'Tis not with poring on my booke
 My Mistris cheekes, my bloud hath tooke,
 For her mine owne hath me forsooke

Doe not demaund why I am mute
 Loues silence doth all speech confute 10
 They set the noat, then tune the Lute,
 Harts frame their thoughts, then toongs their suit

Doe not admire why I admire
 My feuer is no others fire
 Each seuerall heart hath his desire,
 Els prooffe is false, and truth a lier

If why I loue you should see cause
 Loue should haue forme like other lawes,
 But fancie pleads not by the clawes
 'Tis as the sea, still vext with flawes 20

No fault vpon my loue espie
 For you perceiue not with my eie,
 My pallate to your tast may lie,
 Yet please it selfe deliciously

Then let my sufferance be mine owne
 Sufficeth it these reasons showne,
 Reason and loue are euer knowne
 To fight till both be ouerthrowne

IX

When Laura smiles her sight reuiues both night and day
 The earth and heauen viewes with delight her wanton play
 And her speech with euer-flowing musicke doth repaire
 The cruell wounds of sorrow and vntam'd despaire

The sprites that remaine in fleeting aire
Affect for pastime to vntwine her tressed haire,
And the birds thinke sweete Aurora, mornings Queene doth shine
From her bright sphere, when Laura shewes her lookes deuine

Dianas eyes are not adorn'd with greater power
Then Lauras, when she lists awhile for sport to loue 10
But when she her eyes encloseth, blindnes doth appeare
The chiefest grace of beautie, sweetelie seated there

Loue hath no fire but what he steales from her bright eyes ,
Time hath no power but that which in her pleasure lyes
For she with her deuine beauties all the world subdues,
And fills with heau'nly spirits my humble muse

X

Long haue mine eyes gaz'd with delight,
Conueying hopes vnto my soule ,
In nothing happy, but in sight
Of her, that doth my sight controule
But now mine eyes must loose their light

My object now must be the aire,
To write in water words of fire,
And teach sad thoughts how to despaire
Desert must quarrell with desire
All were appeas'd were she not faire 10

For all my comfort, this I proue,
That Venus on the Sea was borne
If Seas be calme, then doth she loue ,
If stormes arise, I am forlorne,
My doubtfull hopes, like wind doe moue

XI

Though far from ioy, my sorrowes are as far,
And I both betweene ,
Not too low, nor yet too high
Aboue my reach, would I bee seene
Happy is he that so is placed,
Not to be enuid nor to bee disdain'd or disgraced

The higher trees, the more stormes they endure,
 Shrubs be troden downe
 But the meane, the golden meane,
 Doth onely all our fortunes crowne 10
 Like to a streame that sweetely slideth
 Through the flourie banks, and still in the midst his course guideth

XII

Shall I come, if I swim? wide are the waues, you see
 Shall I come, if I flie, my deere loue, to thee?
 Streames Venus will appease, Cupid giues me winges,
 All the powers assist my desire
 Saue you alone, that set my wofull heart on fire

You are faire, so was Hero that in Sestos dwelt,
 She a priest, yet the heate of loue truly felt
 A greater streame then this did her loue deuide,
 But she was his guide with a light
 So through the streames Leander did enioy her sight 10

XIII

Aye me! that loue should natures workes accuse
 Where cruell Laura still her beautie viewes,
 Riuer, or cloudie iet, or christal bright,
 Are all but seruants of her selfe delight

Yet her deformed thoughts, she cannot see,
 And thats the cause she is so sterne to mee
 Vertue and duetie can no fauour gaine
 A griefe, O death, to lue and loue in vaine

XIII

Shall then a traiterous kis or a smile
 All my delights vnhappy beguile?
 Shall the vow of fayned loue receiue so ritch regard,
 When true seruice dies neglected, and wants his due reward?

Deedes meritorious soone be forgot,
But one offence no time can euer blot,
Euery day it is renu'd, and euery night it bleedes,
And with bloody streames of sorrow drownes all our better deedes

Beautie is not by desert to be wooon,
Fortune hath all that is beneath the Sunne 10
Fortune is the guide of loue, and both of them be blind,
All their waies are full of errors, which no true feete can find

XV

If I hope, I pine, if I feare, I faint and die,
So betweene hope and feare, I desp'rat lie,
Looking for ioy to heauen, whence it should come
But hope is blinde, ioy, deafe, and I am dumbe

Yet I speake and crie, but, alas, with words of wo
And ioy conceues not them that murmure so
He that the eares of ioy will euer pearse,
Must sing glad noates, or speak in happier verse

XVI

Vnlesse there were consent twixt hell and heauen
That grace and wickednes should be combind,
I cannot make thee and thy beauties euen,
Thy face is heauen, and torture in thy minde,
For more then worldly blisse is in thy eie
And hellish torture in thy minde doth lie

A thousand Cherubins flie in her lookes,
And hearts in legions melt vpon their view
But gorgeos couers wall vp filthie bookes,
Be it sinne to saie, that so your eyes do you 10
But sure your mind adheres not with your eies,
For what they promise, that your heart denies

But, O, least I religion should misuse,
Inspire me thou, that ought'st thy selfe to know,
Since skillesse readers reading do abuse,
What inward meaning outward sence doth show
For by thy eies and heart, chose and contem'd,
I wauer, whether saued or condemn'd

XVII

If she forsake me, I must die
 Shall I tell her so?
 Alas, then strait she will replie,
 No, no, no, no, no
 If I disclose my desp'rat state,
 She will but make sport thereat,
 And more vnrelenting grow

What heart can long such paines abide?
 Fie vppon this loue
 I would aduenture farre and wide, 10
 If it would remoue
 But loue will still my steppes pursue,
 I cannot his wayes eschew
 Thus still helpeles hopes I proue

I doe my loue in lines commend,
 But, alas, in vaine,
 The costly gifts, that I doe send,
 She returnes againe
 Thus still is my despaire procur'd,
 And her malice more assur'd 20
 Then come, death, and end my paine

XVIII

What is a day, what is a yeere
 Of vaine delight and pleasure?
 Like to a dreame it endlesse dies,
 And from vs like a vapour flies
 And this is all the fruit that we finde,
 Which glorie in worldly treasure

He that will hope for true delight,
 With vertue must be graced,
 Sweete follie yeelds a bitter tast,
 Which euer will appeare at last 10
 But if we still in vertue delight,
 Our soules are in heauen placed

XIX

Kinde in vnkindnesse, when will you relent
And cease with faint loue true loue to torment?
Still entertain'd, excluded still I stand,
Her gloue stil holde, but cannot touch the hand
In her faire hand my hopes and comforts rest
O might my fortunes with that hand be blest,
No enuious breaths then my deserts could shake,
For they are good whom such true loue doth make
O let not beautie so forget her birth,
That it should fruitles home returne to earth 10
Loue is the fruite of beautie, then loue one,
Not your sweete selfe, for such selfe loue is none
Loue one that onely liues in louing you,
Whose wrong'd deserts would you with pity view,
This strange distast which your affections swaies
Would relish loue, and you find better daies
Thus till my happie sight your beautie views,
Whose sweet remembrance stil my hope renews,
Let these poore lines sollicite loue for mee,
And place my ioyes where my desires would bee 20

XX

What then is loue but mourning?
What desire, but a selfe burning?
Till shee that hates doth loue returne,
Thus will I mourne, thus will I sing,
Come away, come away, my darling
Beautie is but a blooming,
Youth in his glorie entombing,
Time hath a while, which none can stay
Then come away, while thus I sing,
Come away, come away, my darling 10
Sommer in winter fadeth,
Gloomie night heau'nly light shadeth
Like to the morne are Venus flowers,
Such are her howers then will I sing,
Come away, come away, my darling

XXI

Whether men doe laugh or weepe,
Whether they doe wake or sleepe,
Whether they die yoong or olde,
Whether they feele heate or colde,
There is, vnderneath the sunne,
Nothing in true earnest done

All our pride is but a iest,
None are worst, and none are best,
Griefe, and ioy, and hope, and feare,
Play their Pageants euery where
Vaine opinion all doth sway,
And the world is but a play

10

Powers aboue in cloudes doe sit,
Mocking our poore apish wit,
That so lamely, with such state,
Their high glorie imitate
No ill can be felt but paine,
And that happie men disdaine

FINIS

OBSERVATIONS
in the Art of English
Poetrie.

By Thomas Campion

Wherein it is demonstra-
tively prooued, and by example
confirmed, that the English tooong
will receiue eight seuerall kinds of num-
bers, proper to it selfe, which are all
in this booke set forth, and were
never before this time by any
man attempted.



Printed at London by RICHARD FIELD
for Andrew Wise. 1602.

To the Right Noble and
worthily honourd, the Lord
*Buckhurst, Lord high Treas-
urer of England*

IN two things (right honorable) it is generally agreed that man excels all other creatures, in reason and speech and in them by how much one man surpasseth an other, by so much the neerer he aspires to a celestially essence

Poesy in all kind of speaking is the chiefe beginner, and maintayner of eloquence, not only helping the eare with the acquaintance of sweet numbers, but also raising the minde to a more high and lofty conceite For this end haue I studyed to induce a true forme of versefying into our language for the vulgar and vnarteficiall custome of riming hath, I know, deter'd many excellent wits from the exercise of English Poesy The obseruations which I haue gathered for this purpose I humbly present to your Lordship, as to the noblest iudge of Poesy, and the most honorable protector of all industrious learning, which if your Honour shall vouchsafe to receiue, who both in your publick and priuate Poemes haue so deuinely crowned your fame, what man will dare to repine? or not strue to imitate them? Wherefore with all humility I subiect my selfe and them to your gracious fauour, beseeching you in the noblenes of your mind to take in worth so simple a present, which by some worke drawne from my more serious studies I will hereafter endeouour to excuse

Your Loraships humbly deuoted,

THOMAS CAMPION

The Writer to his Booke.

Whether thus hasts my little booke so fast?
To Paules Churchyard What? in those cels to stand,
With one leafe like a riders cloke put vp
To catch a termier? or lye mustie there
With rimes a terme set out, or two, before?
Some will redeeme me Fewe Yes, reade me too
Fewer Nay loue me Now thou dot'st, I see
Will not our English *Athens* arte defend?
Perhaps Will lofty courtly wits not ayme
Still at perfection? If I graunt? I flye
Whether? To Pawles Alas, poore booke, I rue
Thy rash selfe loue, goe, spread thy pap'ry wings
Thy lightnes can not helpe or hurt my fame

Observations in the Art

of English Poesy, by *Thomas* *Campion*

The first Chapter, intreating of numbers in Generall

THERE is no writing too breefe that, without obscuritie, comprehends the intent of the writer These my late observations in English Poesy I haue thus briefly gathered, that they might proue the lesse troublesome in perusing, and the more apt to be retayn'd in memorie And I will first generally handle the nature of Numbers Number is *discreta quantitas*, so that when we speake simply of number, we intend only the disseuer'd quantity, but when we speake of a Poeme written in number, we consider not only the distinct number of the sillables, but also their value, which is contained in the length or shortnes of their sound As in Musick we do not say a straine of so many notes, but so many sem'briefes (though sometimes there are no more notes then sem'briefes), so in a verse the numeration of the sillables is not so much to be obserued, as their waite and due proportion In ioyning of words to harmony there is nothing more offensiue to the eare then to place a long sillable with a short note, or a short sillable with a long note, though in the last the vowell often beares it out The world is made by Simmetry and proportion, and is in that respect compared to Musick, and Musick to Poetry for *Terence* saith, speaking of Poets, *artem qui tractant musicam*, confounding musick and Poesy together What musick can there be where there is no proportion obserued? Learning first flourished in *Greece*, from thence it was deriued vnto the *Romaines*, both diligent obseruers of the number and quantity of sillables, not in their verses only but likewise in their prose Learning, after the declining of the *Romaine* Empire and the pollution of their language through the conquest of the *Barbarians*, lay most pitifully deformed till the time of *Erasmus*, *Rewcline*, *Sir Thomas More*, and other learned men of that age, who brought the Latine toong again to light, redeeming it with much labour out of the hands of the illiterate Monks and Friers as a scoffing booke, entituled *Epistola*

obscurorum virorum, may sufficiently testifie In those lack learning times, and in barbarized *Italy*, began that vulgar and easie kind of Poesie which is now in vse throughout most parts of Christen dome, which we abusiuely call Rime, and Meeter, of *Rithmus* and *Metrum*, of which I will now discourse

*The second Chapter, declaring the vnaptnesse
of Rime in Poesie*

I am not ignorant that whosoeuer shall by way of reprehension examine the imperfections of Rime must encounter with many
 10 glorious enemies, and those very expert and ready at their weapon, that can if neede be extempore (as they say) rime a man to death Besides there is growne a kind of prescription in the vse of Rime, to forestall the right of true numbers, as also the consent of many nations, against all which it may seeme a thing almost impossible and vaine to contend All this and more can not yet deterre me from a lawful defence of perfection, or make me any whit the sooner adheare to that which is lame and vnbeseeeming For custome I alleage that ill vses are to be abolisht, and that things naturally im-
 20 perfect can not be perfected by vse Old customes, if they be better, why should they not be recald, as the yet flourishing custome of numerous poesy vsed among the *Romanes* and *Grecians*? But the vnaptnes of our toongs and the difficultie of imitation dishartens vs againe, the facilitie and popularitie of Rime creates as many Poets as a hot sommer flies But let me now examine the nature of that which we call Rime By Rime is vnderstoode that which ends in the like sound, so that verses in such maner composed yeeld but a continual repetition of that Rhetoricall figure which we tearme *simuliter desinentia*, and that, being but *figura verbi*, ought (as *Tully* and all other Rhetoritians have iudicially obseru'd)
 30 sparingly to be vs'd, least it should offend the eare with tedious affectation Such was that absurd following of the letter amongst our English so much of late affected, but now hist out of Paules Church-yard which foolish figuratiue repetition crept also into the Latine toong, as it is manifest in the booke of P^r cald *praeha porcorum*, and another pamphlet all of F^r which I haue seene imprinted, but I will leaue these follies to their owne ruine, and returne to the matter intended The eare is a rationall sence and a chiefe iudge of proportion, but in our kind of riming what proportion is there kept where there remaines such a confusd
 40 inequalitie of sillables? *Iambick* and *Trochaick* feete, which are

opposd by nature, are by all Rimers confounded, nay, oftentimes they place instead of an *Iambick* the foot *Pyrrychius*, consisting of two short sillables, curtalling their verse, which they supply in reading with a ridiculous and vnapt drawing of their speech As for example

Was it my desteny, or dismall chaunce?

In this verse the two last sillables of the word *Desteny*, being both short, and standing for a whole foote in the verse, cause the line to fall out shorter then it ought by nature The like impure errors haue in time of rudenesse bene vsed in the Latine toong, as the *Carmina prouerbialia* can witnesse, and many other such reuerend bables But the noble *Grecians* and *Romaines*, whose skilfull monuments outliue barbarisme, tyed themselues to the strict obseruation of poetickall numbers, so abandoning the childish titillation of riming that it was imputed a great error to *Ouid* for setting forth this one riming verse,

Quot cælum stellas tot habet tua Roma puellas

For the establishment of this argument, what better confirmation can be had then that of Sir *Thomas Moore* in his booke of Epigrams, where he makes two sundry Epitaphs vpon the death of a singing man at *Westminster*, the one in learned numbers and dislike't, the other in rude rime and highly extold so that he concludes, *tales lactucas talia labra petunt*, like lips, like lettuce

But there is yet another fault in Rime altogether intollerable, which is, that it inforceth a man oftentimes to abiure his matter and extend a short conceit beyond all bounds of arte, for in *Quatorzens* me thinks the Poet handles his subiect as tyrannically as *Procrustes* the thiefe his prisoners, whom, when he had taken, he vsed to cast vpon a bed, which if they were too short to fill, he would stretch them longer, if too long, he would cut them shorter Bring before me now any the most selfe lou'd Rimer, and let me see if without blushing he be able to reade his lame halting rimes Is there not a curse of Nature laid vpon such rude Poesie, when the Writer is himselfe asham'd of it, and the hearers in contempt call it Riming and Ballating? What Deuine in his Sermon, or graue Counsellor in his Oration, will alleage the testimonie of a rime? But the deuinity of the *Romaines* and *Grecians* was all written in verse and *Aristotle*, *Galene*, and the bookes of all the excellent Philosophers are full of the testimonies of the old Poets By them was laid the foundation of all humane wisdom, and from them the knowledge of all antiquitie is deriued I will propound

but one question, and so conclude this point If the *Italians*, *Frenchmen* and *Spaniards*, that with commendation haue written in Rime, were demaunded whether they had rather the bookes they haue publisht (if their toong would beare it) should remaine as they are in Rime, or be translated into the auncient numbers of the *Greekes* and *Romaines*, would they not answere into numbers? What honour were it then for our English language to be the first that after so many yeares of barbarisme could second the perfection of the industrious *Greekes* and *Romaines*? which how it
 10 may be effected I will now proceede to demonstrate

The third Chapter of our English numbers in generall

There are but three feete, which generally distinguish the Greeke and Latine verses, the *Dactyl*, consisting of one long sillable and two short, as *vuērē*, the *Trochy*, of one long and one short, as *vītā*, and the *Iambick* of one short and one long, as *āmōr* The *Spondee* of two long, the *Tribrach* of three short, the *Anapæstick* of two short and a long, are but as seruants to the first Duers other feete I know are by the Grammarians cited, but to little purpose The *Heroical* verse that is distinguishd by the *Dactyle*
 20 hath bene oftentimes attempted in our English toong, but with passing pitifull successe, and no wonder, seeing it is an attempt altogether against the nature of our language For both the concurrence of our monasillables make our verses vnapt to slide, and also if we examine our polysillables, we shall find few of them by reason of their heaunesse, willing to serue in place of a *Dactyle* Thence it is, that the writers of English heroicks do so often repeate *Amyntas*, *Olympus*, *Auernus*, *Erinnus*, and such like borrowed words, to supply the defect of our hardly intreated *Dactyle* I could in this place set downe many ridiculous kinds of *Dactyls* which they
 30 vse, but that it is not my purpose here to incite men to laughter If we therefore reiect the *Dactyl* as vnfit for our vse (which of necessity we are enforst to do), there remayne only the *Iambick* foote, of which the *Iambick* verse is fram'd, and the *Trochee*, from which the *Trochaick* numbers haue their originall Let vs now then examine the property of these two feete, and try if they consent with the nature of our English sillables And first for the *Iambicks*, they fall out so naturally in our toong, that, if we examine our owne writers, we shall find they vnawares hit oftentimes vpon the true *Iambick* numbers, but alwayes ayme at them as far as their
 40 eare without the guidance of arte can attain vnto, as it shall here after more euidently appeare The *Trochaick* foote, which is but

an *Iambick* turn'd ouer and ouer, must of force in like manner accord in proportion with our Brittish sillables, and so produce an English *Trochaicall* verse Then hauing these two principall kinds of verses, we may easily out of them deriue other formes, as the Latines and Greekes before vs haue done whereof I will make plaine demonstration, beginning at the *Iambick* verse

The fourth Chapter of the Iambick verse

I haue obserued, and so may any one that is either practis'd in singing, or hath a naturall eare able to time a song, that the Latine verses of sixe feete, as the *Heroick* and *Iambick*, or of five 10 feete, as the *Trochaick*, are in nature all of the same length of sound with our English verses of five feete, for either of them being tim'd with the hand, *quinque perficiunt tempora*, they fill vp the quantity (as it were) of five sem'briefs, as for example, if any man will proue to time these verses with his hand

A pure *Iambick*

Suis et ipsa Roma viribus ruit

A licentiate *Iambick*

Ducunt volentes fata, nolentes trahunt

An *Heroick* verse

20

Tytere, tu patula recubans sub tegmine fagi

A *Trochaick* verse

Non est perpetua una dormienda

English *Iambicks* pure

The more secure, the more the stroke we feele
Of vnpreuented harms, so gloomy stormes
Appeare the sterner, if the day be cleere

1h' English *Iambick* licentiate

Harke how these winds do murmur at thy flight

The English *Trochee*

30

Still where Enuy leaues, remorse doth enter

The cause why these verses differing in feete yeeld the same length of sound, is by reason of some rests which either the necessity of the numbers or the heauness of the sillables do beget For we find in musick that oftentimes the straines of a song cannot be reduct

to true number without some rests prefixt in the beginning and middle, as also at the close if need requires Besides, our English monasillables enforce many breathings which no doubt greatly lengthen a verse, so that it is no wonder if for these reasons our English verses of five feete hold pace with the *Latines* of sixe The pure *Iambick* in English needes small demonstration, because it consists simply of *Iambick* feete, but our *Iambick licentiate* offers itselfe to a farther consideration, for in the third and fift place we must of force hold the *Iambick* foote, in the first, second, and fourth
 10 place we may vse a *Spondee* or *Iambick* and sometime a *Tribrack* or *Dactile*, but rarely an *Anapestick* foote, and that in the second or fourth place But why an *Iambick* in the third place? I answere, that the forepart of the verse may the gentlier slide into his *Dimeter*, as, for example sake, deuide this verse

Harke how these winds do murmure at thy flight

Harke how these winds, there the voice naturally affects a rest, then *murmur at thy flight*, that is of itselfe a perfect number, as I will declare in the next Chapter, and therefore the other odde
 20 syllable betweene them ought to be short, least the verse should hang too much betweene the naturall pause of the verse and the *Dimeter* following, the which *Dimeter* though it be naturally *Trochaical*, yet it seemes to haue his originall out of the *Iambick* verse But the better to confirme and expresse these rules, I will set downe a short Poeme in *Licentiate Iambicks*, which may giue more light to them that shall hereafter imitate these numbers

*Goe, numbers, boldly passe, stay not for ayde
 Of shifting rime, that easie flatterer,
 Whose witchcraft can the ruder eares beguile
 Let your smooth feete, enur'd to purer arte,
 30 True measures tread What if your pace be slow,
 And hops not like the Grecian elegies?
 It is yet gracefull, and well fits the state
 Of words ill breathed and not shapt to runne
 Goe then, but slowly, till your steps be firme,
 Tell them that pittie or peruersely skorne
 Poore English Poesie as the slaue to rime,
 You are those lofthe numbers that reuiue
 Triumphs of Princes and sterne tragedies
 And learne henceforth tattend those happy sprights
 40 Whose bounding fury, height, and waight affects
 Assist their labour, and sit close to them,*

*Neuer to part away till for desert
 Their browes with great Apollos bayes are hid
 He first taught number and true harmonye,
 Nor is the lawrell his for rime bequeath'd
 Call him with numerous accents paid by arte,
 He'll turne his glory from the sunny clymes
 The North bred wits alone to patronise
 Let France their Bartas, Italy Tasso prayse,
 Phoebus shuns none but in their flight from him*

Though, as I said before, the naturall breathing place of our 10
 English *Iambick* verse is in the last sillable of the second foote, as
 our *Trochy* after the manner of the Latine *Heroick* and *Iambick*
 rests naturally in the first of the third foote, yet no man is tyed
 altogether to obserue this rule, but he may alter it, after the
 iudgment of his eare, which Poets, Orators, and Musitions of all
 men ought to haue most excellent. Againe, though I said perem-
 torily before that the third and fift place of our licentiate *Iambick*
 must alwayes hold an *Iambick* foote, yet I will shew you example
 in both places where a *Tribrack* may be very formally taken, and
 first in the third place 20

Some trade in Barbary, some in Turkey trade

An other example

Men that do fall to misery, quickly fall

If you doubt whether the first of *miserie* be naturally short or
 no, you may iudge it by the easie sliding of these two verses
 following

The first

Whome misery can not alter, time deuours

The second

What more unhappy life, what misery more? 30

Example of the *Tribrack* in the fift place, as you may perceiue in
 the last foote of the fourth verse

*Some from the starry throne his fame deriues,
 Some from the mines beneath, from trees or herbs
 Each hath his glory, each his sundry gift,
 Renown'd in eu'ry art there lues not any*

To proceede farther, I see no reason why the English *Iambick* in
 his first place may not as well borrow a foote of the *Trochy* as our

Trochy, or the Latine *Hendecasyllable*, may in the like case make bold with the *Iambick* but it must be done euer with this caueat, which is, that a *Sponde*, *Dactile*, or *Tribrack* do supply the next place, for an *Iambick* beginning with a single short syllable, and the other ending before with the like, would too much drinke vp the verse if they came immediatly together

The example of the *Sponde* after the *Trochy*

As the faire sonne the lightsome heau'n adorns

The example of the *Dactil*

10

Noble, ingenious, and discreetly wise

The example of the *Tribrack*

Beawty to relosie brings ioy, sorrow, feare

Though I haue set downe these second licenses as good and ayreable enough, yet for the most part my first rules are generall

These are those numbers which Nature in our English destinate to the Tragick and Heroik Poeme for the subiect of them both being all one, I see no impediment why one verse may not serue for them both, as it appears more plainly in the old comparison of the two Greeke writers, when they say, *Homerus est Sophocles*
 20 *heroicus*, and againe, *Sophocles est Homerus tragicus*, intimating that both Sophocles and Homer are the same in height and subiect, and differ onely in the kinde of their numbers

The *Iambick* verse in like manner being yet made a little more licentiate, that it might thereby the neerer imitate our common talke, will excellently serue for Comedies, and then may we vse a *Sponde* in the fift place, and in the third place any foote except a *Trochy*, which neuer enters into our *Iambick* verse but in the first place, and then with his caueat of the other feete which must of necessitie follow

30 *The fift Chapter of the Iambick Dimeter, or English march*

The *Dimeter* (so called in the former Chapter) I intend next of all to handle, because it seems to be a part of the *Iambick*, which is our most naturall and auncient English verse We may terme this our English march, because the verse answers our warlick forme of march in similitude of number But call it what you please, for I will not wrangle about names, only intending to set down the nature of it and true structure It consists of two feete and one odde syllable The first foote may be made either a

Trochy, or a *Spondee*, or an *Iambick*, at the pleasure of the composer, though most naturally that place affects a *Trochy* or *Spondee*, yet, by the example of *Catullus* in his *Hendecasyllables*, I adde in the first place sometimes an *Iambick* foote In the second place we must euer insert a *Trochy* or *Tribrack*, and so leaue the last syllable (as in the end of a verse it is alwaies held) common Of this kinde I will subscribe three examples, the first being a peece of a *Chorus* in a Tragedy

Rauing warre, begot
In the thirstye sands
Of the Lybian Iles,
Wasts our emptye fields,
What the greedye rage
Of fell wintrye stormes
Could not turne to spoile,
Fierce Bellona now
Hath laid desolate,
Voyd of fruit, or hope
Th' eger thriftye hunde,
Whose rude toyle reuiu'd
Our skie blasted earth,
Himselfe is but earth,
Left a skorne to fate
Through seditious armes
And that soile, aloue
Which he duly nurst,
Which him duly fed,
Dead his body feeds
Yet not all the glebe
His tuffe hands manur'd
Now one turfe affords
His poore funerall
Thus still needy lues,
Thus still needy dyes
Th' vnknowne multitude

10

20

30

An example *Lyrical*

Greatest in thy wars,
Greater in thy peace,
Dread Elizabeth,
Our muse only Truth,

40

*With that rude disease, that empty spitting
Yet no cost he spares, he sees the Doctors,
Keeps a strickt diet, precisely vseth
Drinks and bathes drying, yet all preuailes not,
'Tis not China (Lockly), Salsa Guacum,
Nor dry Sassafras can help, or ease thee,
'Tis no humor hurts, it is thy humor*

The second *Epigramme*

*Cease, fond wretch, to loue, so oft deluded,
Still made ritche with hopes, still vnrelieued
Now fly her delaires, she that debateth
Feeles not true desire, he that, deferred,
Others times attends, his owne betrayeth
Learne t'affect thy selfe, thy cheekes deformed
With pale care reuue by timely pleasure,
Or with skarlet heate them, or by paintings
Make thee louely, for such arte she vseth
Whome in wayne so long thy folly loued*

10

The third *Epigramme*

*Kate can fancy ^{ly} Only berdles husbands,
Thats the cause she shakes off eu'ry suter,
Thats the cause she lues so stale a virgin,
For, before her heart can heate her answer,
Her smooth youths she finds all hugely berded*

20

The fourth *Epigramme*

*All in sattin Oteny will be suted,
Beaten sattin (as by chaunce he cals it),
Oteny sure will haue the bastinado*

The fift *Epigramme*

*Tosts as snakes or as the mortall Henbane
Hunks detests when huffcap ale he tipples,
Yet the bread he graunts the fumes abateth,
Therefore apt in ale, true, and he graunts it,
But it drinks vp ale, that Hunks detesteth*

30

The sixt *Epigramme*

*What though Harry braggs, let him be noble,
Noble Harry hath not halfe a noble*

The seauenth *Epigramme*

Phoebe *all the rights* Elisa *claymeth,*
Mighty ruall, in this only diff'ring
That shees only true, thou only fayned

The eight *Epigramme*

Barnzy *stiffly vows that hees no Cuckold,*
Yet the vulgar eu'rywhere salutes him,
With strange signes of hornes, from eu'ry corner,
Wheresoere he commes, a sundry Cucco
 10 *Still frequents his eares, yet hees no Cuccold*
But thus Barnzy knowes that his Matilda,
Skorning him, with Haruy playes the wanton
Knowes it? nay desires it, and by prayers
Dayly begs of heau'n, that it for euer
May stand firme for him, yet hees no Cuccold
And 'tis true, for Haruy keeps Matilda,
Fosters Barnzy, and reheues his houshold,
Buyes the Cradle, and begets the children,
Payes the Nurces, eu'ry charge defraying,
 20 *And thus truly playes Matildas husband*
So that Barnzy now becomes a cypher,
And himselte th' adultrer of Matilda
Mock not him with hornes, the case is altered,
Haruy beares the wrong, he proues the Cuccold

The ninth *Epigramme*

Buffe *loues fat vians, fat ale, fat all things,*
Keepes fat whores, fat offices, yet all men
Him fat only wish to feast the gallous

The tenth *Epigramme*

Smith, *by sute duorst, the knowne adultres*
 30 *Freshly weds againe, what ayles the mad cap*
By this fury? euen so theeues by frailty
Of their hemp reseru'd, againe the dismall
Tree embrace, againe the fatall halter

The eleuenth *Epigramme*

His late losse the Wueless Higs in order
Eu'rywere bewailes to friends, to strangers,

Tels them how by night a yongster armed
 Saught his Wife (as hand in hand he held her)
 With drawne sword to force, she cryed, he mainely
 Roring ran for ayde, but (ah) returning
 Fled was with the prize the beauty forcer,
 Whome in vain he seeks, he threats, he followes
 Chang'd is Hellen, Hellen hugs the stranger,
 Safe as Paris in the Greeke triumphing
 Therewith his reports to teares he turneth,
 Peirst through with the louely Dames remembrance, 10
 Straight he sighes, he raues, his haire he teareth,
 Forcing pittie still by fresh lamenting
 Cease vnworthy, worthy of thy fortunes,
 Thou that couldst so faire a prize deliuer,
 For feare vnregarded, undefended,
 Hadst no heart I thinke, I know no luer

The twelfth Epigramme

Why droopst thou, Trefeild? Will Hurst the Banker
 Make dice of thy bones? By heau'n he can not
 Can not? What's the reason? Ile declare it 20
 Th'ar all growne so pockie and so rotten

The seauenth Chapter of the English Elegick verse

The *Elegick* verses challenge the next place, as being of all
 compound verses the simplest They are deriu'd out of our owne
 naturall numbers as neere the imitation of the *Greekes* and *Latines*
 as our heauy sillables will permit The first verse is a meere
 licentiate *Iambick*, the second is fram'd of two vnited *Dimeters*
 In the first *Dimeter* we are tyed to make the first foote either a
Trochy or a *Spondee*, the second a *Trochy*, and the odde sillable
 of it alwaies long The second *Dimeter* consists of two *Trochy*es 30
 (because it requires more swiftnes then the first) and an odde
 sillable, which, being last, is euer common I will giue you
 example both of *Elegye* and *Epigramme*, in this kinde

An Elegye

Constant to none, but euer false to me,
 Traiter still to loue through thy faint desires,
 Not hope of pittie now nor vaine redresse
 Turns my griefs to teares and renu'd laments

Too well thy empty vowes and hollow thoughts
Witnes both thy wrongs and remorseles hart
Rue not my sorrow, but blush at my name,
Let thy bloudy cheeks guilty thoughts betray,
My flames did truly burne, thine made a shew,
As fires painted are which no heate retayne,
Or as the glossy Pirope faines to blaze,
But toucht cold appeares, and an earthy stone
True cullours deck thy cheeks, false foiles thy brest,
10 *Frailer then thy light beawty is thy minde*
None canst thou long refuse, nor long affect,
But turn'st feare with hopes, sorrow with delight,
Delaying, and deluding eu'ry way
Those whose eyes are once with thy beawty chain'd
Thrice happy man that entring first thy loue
Can so guide the straight raynes of his desires,
That both he can regard thee and refraine
If grac't, firme he stands, if not, easely falls

Example of *Epigrams*, in *Elegeick* verse

20 *The first Epigramme*
Arthure brooks only those that brooke not him,
Those he most regards, and deuoutly serues
But them that grace him his great brau'ry skornes,
Counting kindnesse all duty, not desert
Arthure wants forty pounds, tyres eu'ry friend,
But finds none that holds twenty due for him

The second Epigramme
If fancy can not erre which vertue guides,
In thee, Laura, then fancy can not erre

30 *The third Epigramme*
Drue feasts no Puritans, the churles, he saith,
Thanke no men, but eate, praise God, and depart

The fourth Epigramme
A wise man wary liues, yet most secure,
Sorrowes moue not him greatly, nor delights
Fortune and death he skorning, only makes
Th' earth his sober Inne, but still heau'n his home

The fifth *Epigramme*

*Thou telst me, Barnzy, Dawson hath a wife
Thine he hath, I graunt, Dawson hath a wife*

The sixth *Epigramme*

*Drue gues thee money, yet thou thankst not him,
But thankst God for him, like a godly man
Suppose, rude Puritan, thou begst of him,
And he saith God help, who's the godly man?*

The seauenth *Epigramme*

*All wonders Barnzy speakes, all grosely faund
Speake some wonder once, Barnzy, speake the truth*

10

The eight *Epigramme*

*None then should through thy beawty, Lawra, pine,
Might sweet words alone ease a loue-sick heart
But your sweet words alone, that quit so well
Hope of friendly deeds, kill the loue sick heart*

The ninth *Epigramme*

*At all thou frankly throwst, while Frank thy wife,
Bars not Luke the mayn, Oteny barre the bye*

The eight Chapter of DITTIES and ODES

20

To descend orderly from the more simple numbers to them that are more compounded, it is now time to handle such verses as are fit for *Ditties* or *Odes*, which we may call *Lyrical*, because they are apt to be soong to an instrument, if they were adorn'd with conuenient notes Of that kind I will demonstrate three in this Chapter, and in the first we will proceede after the manner of the *Saphick*, which is a *Trochaicall* verse as well as the *Herducasillable* in Latine The first three verses therefore in our English *Saphick* are meerely those *Trochaicks* which I handled in the sixt Chapter, excepting only that the first foote of either of them must euer of necessity be a *Spondee*, to make the number more graue The fourth and last closing verse is compounded of three *Trochy*es together, to giue a more smooth farewell, as you may easily obserue in this Poeme made vpon a Triumph at *Whitehall*, whose glory was dasht with an vnwelcome showre, hindring the people from the desired sight of her Maestie

30

The English Sapphick

*Faiths pure shield, the Christian Diana,
 Englands glory crownd with all deuinnesse,
 Live long with triumphs to blesse thy people
 At thy sight triumphing*

*Loe, they sound, the Knights in order armed
 Entring threat the list, adrest to combat
 For their courtly loues, he, hees the wonder
 Whome Eliza graceth*

10 *Their plum'd pomp the vulgar heaps detaineth,
 And rough steeds, let vs the still deuices
 Close obserue, the speeches and the musicks
 Peacefull arms adorning*

*But whence showres so fast this angry tempest,
 Clowding dimme the place? Behold, Eliza
 This day shines not here, this heard, the launces
 And thick heads do vanish*

The second kinde consists of *Dimeter*, whose first foote may either be a *Spondee* or a *Trochy*. The two verses following are
 20 both of them *Trochaical*, and consist of foure feete, the first of either of them being a *Spondee* or *Trochy*, the other three only *Trochyes*. The fourth and last verse is made of two *Trochyes*. The number is voluble, and fit to expresse any amorous conceit

The Example

*Rose cheekd Lawra, come
 Sing thou smoothly with thy beauties
 Silent musick, either other
 Sweetely gracing*

30 *Louely formes do flowe
 From concent deunnely framed,
 Heau'n is musick, and thy beauties
 Birth is heavenly*

*These dull notes we sing
 Discords neede for helps to grace them,
 Only beauty purely louing
 Knowes no discord,*

*But still mooues delight,
Like cleare springs renu'd by flowing,
Euer perfet, euer in them-
selues eternall*

The third kind begins as the second kind ended, with a verse consisting of two *Trochy* feete, and then as the second kind had in the middle two *Trochaick* verses of foure feete, so this hath three of the same nature, and ends in a *Dimeter* as the second began The *Dimeter* may allow in the first place a *Trochy* or a *Spondee*, but no *Iambick*

10

The Example

*Iust beguiler,
Kindest loue, yet only chastest,
Royall in thy smooth denyals,
Frowning or demurely smiling,
Still my pure delight
Let me view thee
With thoughts and with eyes affected,
And if then the flames do murmur,
Quench them with thy vertue, charme them
With thy stormy browes
Heau'n so cheerefull
Laughs not euer, hory winter
Knowes his season, euen the freshest
Sommer mornes from angry thunder
Iet not still secure*

20

The ninth Chapter, of the Anacreontick Verse

If any shall demanda the reason why this number, being in it selfe simple, is plac't after so many compounded numbers, I answer, because I hold it a number too licentiate for a higher place, and in respect of the rest imperfect, yet is it passing gracefull in our English toong, and will excellently fit the subiect of a *Madrigall*, or any other lofty or tragicall matter It consists of two feete the first may be either a *Sponde* or *Trochy*, the other must euer represent the nature of a *Trochy*, as for example

30

*Follow, followe,
Though with mischiefe
Arm'd, like whirlwind
Now she flies thee,*

Time can conquer
 Loves unkindnes,
 Love can alter
 Times disgraces,
 Till death faint not
 Then but followe
 Could I catch that
 Nimble trayter,
 Skornefull Lawra,
 Swift foote Lawra,
 Soone then would I
 Seeke auengement
 Whats th' auengement?
 Euen submissely
 Prostrate then to
 Beg for mercye

I hus haue I briefly described eight seuerall kinds of English
 numbers simple or compound The first was our *Iambick* pure
 and licentiate The second, that which I call our *Dimeter*, being
 20 deriued either from the end of our *Iambick* or from the beginning
 of our *Trochaick* The third which I deliuered was our English
Trochaick verse The fourth our English *Elegeick* The fift, sixt,
 and seauenth were our English *Sapphick*, and two other *Lyricall*
 numbers, the one beginning with that verse which I call our
Dimeter, the other ending with the same The eight and last
 was a kind of *Anacreontick* verse, handled in this Chapter These
 numbers which by my long obseruation I have found agreeable
 of our language, which I presume the learned will not only imitate
 30 but also polish and amplifie with their owne inuentions Some
 eares accustomed altogether to the fatnes of rime may perhaps
 except against the cadences of these numbers, but let any man
 iudicially examine them, and he shall finde they close of themselues
 so perfectly that the help of rime were not only in them superfluous
 but also absurd Moreouer, that they agree with the nature of
 our English it is manifest, because they entertaine so willingly
 our owne British names, which the writers in English Heroicks
 could neuer aspire vnto, and euen our Rimers themselues haue
 rather delighted in borrowed names than in their owne, though
 40 much more apt and necessary But it is now time that I proceede
 to the censure of our sillables, and that I set such lawes vpon

them as by imitation, reason, or experience I can confirme Yet before I enter into that discourse, I will briefly recite and dispose in order all such feete as are necessary for composition of the verses before described They are sixe in number, three whereof consist of two sillables, and as many of three

Feete of two sillables

<i>Iambick</i>	} as	<i>rēuēnge</i>
<i>Trochaick</i>		<i>Bēawīſe</i>
<i>Sponde</i>		<i>cōstānt</i>

Feete of three sillables

10

<i>Tribrack</i>	} as	<i>mīſērie</i>
<i>Anapestick</i>		<i>mīſēries</i>
<i>Dactile</i>		<i>Dēstēnē</i>

The tenth Chapter of the quantity of English sillables

The *Greekes* in the quantity of their sillables were farre more licentious then the *Latines*, as *Martall* in his Epigramme of *Earinon* witnesseth, saying, *Musas qui colimus seueriores* But the English may very well challenge much more licence then either of them, by reason it stands chiefly vpon monasillables, which, in expressing with the voyce, are of a heauy cariage, and for that cause the *Dactil*, *Trybrack*, and *Anapestick* are not greatly mist in our verses But aboue all the accent of our words is diligently to be obseru'd, for chiefly by the accent in any language the true value of the sillables is to be measured Neither can I remember any impediment except position that can alter the accent of any sillable in our English verse For though we accent the second of *Trumpington* short, yet is it naturally long, and so of necessity must be held of euery composer Wherefore the first rule that is to be obserued is the nature of the accent, which we must euer follow

20

30

The next rule is position, which makes euery sillable long, whether the position happens in one or in two words, according to the manner of the *Latines*, wherein is to be noted that *h* is no letter

Position is when a vowell comes before two consonants, either in one or two words In one, as in *best*, *e* before *st* makes the word *best* long by position In two words, as in *settled loue*, *e* before *d* in the last sillable of the first word and *l* in the beginning of the second makes *led* in *settled* long by position

A vowell before a vowell is alwaies short, as *fīting*, *dīting*, *gōing*, vnlesse the accent alter it, in *dēning*

The diphthong in the midst of a word is alwaies long, as *plāing*, *deceīing*

The *Synalaphas* or *Elisions* in our toong are either necessary to auoid the hollownes and gaping in our verse, as *to* and *the*, *t'inchaut*, *th' inchaunter*, or may be vsd at pleasure, as for *let vs* to say *let's*, for *we will*, *wee'l*, for *euery*, *eu'ry*, for *they are*, *th'ar*, for *he is*, *hee's*, for *admired*, *admir'd*, and such like

- 10 Also, because our English Orthography (as the French) differs from our common pronunciation, we must esteeme our sillables as we speake, not as we write, for the sound of them in a verse is to be valued, and not their letters, as for *follow* we pronounce *follo*, for *perfect*, *perfet*, for *little*, *littel*, for *loue sick*, *loue sik*, for *honour*, *honor*, for *money*, *mony*, for *dangerous*, *dangerus*, for *raunsome*, *raunsum*, for *though*, *tho*, and their like

Deriuatiues hold the quantities of their primatiues, as *dēuōut*, *dēuōutelle*, *prōphāne*, *prōphānelite*, and so do the compositiues, as *dēsēru'd*, *ūndēsēru'd*

- 20 In words of two sillables, if the last haue a full and rising accent that sticks long vpon the voyce, the first sillable is alwayes short, vnlesse position, or the diphthong, doth make it long, as *dēsīre*, *prēsēruē*, *define*, *prōphāne*, *rēgārd*, *mānūre*, and such like

If the like dissillables at the beginning haue double consonants of the same kind, we may vse the first sillable as common, but more naturally short, because in their pronunciation we touch but one of those double letters, as *ātēnd*, *āpēare*, *ōpōse* The like we may say when silent and melting consonants meete together, as *ādrēst*, *rēdrēst*, *ōprēst*, *rēprēst*, *rētrū'd*, and such like

- 30 Words of two sillables that in their last sillable mayntayne a flat or falling accent, ought to hold their first sillable long, as *rīgōr*, *glōrie*, *spīrit*, *fūrie*, *lāboūr*, and the like *āny*, *māny*, *prēty*, *hōly*, and their like are excepted

One obseruation which leades me to iudge of the difference of these dissillables whereof I last spake, I take from the originall monasillable, which if it be graue, as *shāde*, I hold that the first of *shādie* must be long, so *trūe*, *trūhe*, *hāue*, *hāuing*, *fire*, *tiring*

- Words of three sillables for the most part are deriued from words of two sillables, and from them take the quantity of their first sillable, as *flōrish*, *flōrishing* long, *hōhe*, *hōliness* short, but *mi* in *miser* being long hinders not the first of *miser* to be short, because the sound of the *i* is a little altdred
- 40

De, di, and pro in trisillables (the second being short) are long, as *dēsōlate, dīlīgēnt, prōdīgāl*

Re is euer short, as *rēmēdie, rēfērēce, rēdōlēnt, rēuērēnd*

Likewise the first of these trisillables is short, as the first of *bēnēfit, gēnērall, hīdēous, mēmōrie, nūmērous, pēnētrāte, sēparat, tīmērōus, vāriant, vārīous*, and so may we esteeme of all that yeeld the like quicknes of sound

In words of three sillables the quantity of the middle sillable is lightly taken from the last sillable of the originall dissillable, as the last of *dēuīne*, ending in a graue or long accent, makes the second of *dēuīning* also long, and so *ēspīe, ēspīing, dēme, dēnung* contrarywise it falles out if the last of the dissillable beares a flat or falling accent, as *glōrīe, glōrītīng, ēnuē, ēnuētīng*, and so forth

Words of more sillables are eyther borrowed and hold their owne nature, or are likewise deriu'd and so follow the quantity of their primatiues, or are knowne by their proper accents, or may be easily censured by a iudiciall eare

All words of two or more sillables ending with a falling accent in *y* or *ye*, as *fāirelīe, dēmurelīe, beawtīe, pittie*, or in *ue*, as *vertuē, rēscuē*, or in *ow*, as *follōw, hōllōw*, or in *e*, as *parē, Daphnē*, or in *a*, as *Mannā*, are naturally short in their last sillables, neither let any man cauill at this licentiate abbreviating of sillables, contrary to the custome of the Latines, which made all their last sillables that ended in *u* long, but let him consider that our verse of fīue feete, and for the most part but of ten sillables, must equall theirs of sixe feete and of many sillables, and therefore may with sufficient reason aduenture vpon this allowance Besides, euery man may obserue what an infinite number of sillables both among the *Greekes* and *Romaines* are held as common But words of two sillables ending with a rising accent in *y* or *ye*, as *dēnye, descrye*, or in *ue*, as *ensue*, or in *ee*, as *foresee*, or in *oe*, as *forgoe*, are long in their last sillables, vnlesse a vowell begins the next word

All monasillables that end in a graue accent are euer long, as *wrāth, hāth, thēse, thōse, tōoth, sōoth, thrōugh, dāy, plāy, feātē, spēede, strīfe, flōw, grōw, shēw*

The like rule is to be obserued in the last of dissillables bearing a graue rising sound, as *deuīne, delaie, retire, refuse, manure*, or a graue falling sound, as *fortune, pleasure, vampire*

All such as haue a double consonant lengthning them, as *wārre, bārre, stārre, fūrre, mūrre*, appear to me rather long then any way short

There are of these kinds other, but of a lighter sound, that, if

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the word following do begin with a vowell, are short, as *doth, though, thou, now, they, two, too, flye, dye, true, due, see, are, far, you, thee*, and the like

These monasillables are alwayes short, as *ă, thĕ, thĭ, shĕ, wĕ, bĕ, hĕ, nō, tō, gō, sō, dō*, and the like

But if *i* or *y* are ioyn'd at the beginning of a word with any vowell, it is not then held as a vowell, but as a consonant, as *celosy, reuice, iade, ioy, Iudas, ye, yet, yel, youth, yoke* The like is to be obseru'd in *w*, as *winde, wide, wood* and in all words that begin
10 with *va, ve, vi, vo, or vu*, as *vacant, vew, vine, voide, and vulture*

All Monasillables or Polysillables that end in single consonants, either written or sounded with single consonants, haung a sharp liuely accent and standing without position of the word following, are short in their last sillable, as *scăb, flĕd, pĕrtĕd, Gōd, ōf, ȳf, bāndōg, ānguiſh, ſick, quick, riuāl, will, pĕoplĕ, simplĕ, cōme, sōme, hĭm, thĕm, frōm, ſūmmōn, thĕn, prōp, prōſpĕr, hōnoūr, lāboūr, thĭs, hĭs, ſpĕchĕs, gōddĕſſe, pĕrfĕct, būt, whāt, thāt*, and their like

The last sillable of all words in the plurall number that haue two or more vowels before *s* are long, as *vertiſes, duties, miseries,*
20 *fellowĕs*

These rules concerning the quantity of our English sillables I haue disposed as they came next into my memory, others more methodicall, time and practise may produce In the meane season, as the Grammarians leaue many sillables to the authority of Poets, so do I likewise leaue many to their iudgments, and withall thus conclude, that there is no Art begun and perfected at one

30

enterprise

FINIS

THE
DISCRIPTION OF
A
MASKE,

Presented before the Kinges Maiestie
at White-Hall, on Twelfth Night
last, in honour of the Lord HAYES, and
his Bride, Daughter and Heire to the
Honourable the Lord DENNYE, their
Marriage having been the same Day
at Court solemnized,

To this by occasion other small Poemes
are adseynd,

Inuented and set forth by THOMAS.
CAMPION *Doctor of Physicke*



LONDON
Imprinted by IOHN WINDET for IOHN BROWN
and are to be solde at his shop in S Dunstons
Churchyard in Fleetstreet, 1607.

To the most puisant and
Gratious IAMES *King of great*
Britaine

The disvnited Scithians when they sought
To gather strength by parties, and combine
That perfect league of freends which once beeing wrought
No turne of time or fortune could vntwine,
This rite they held a massie bowle was brought,
And eu'ry right arme shot his seuerall blood
Into the mazar till 'twas fully fraught 10
Then hauing sturd it to an equall floud
They quaft to th' vnion, which till death should last,
In spite of priuate foe, or forraine feare,
And this blood sacrament being knowne t' haue past,
Their names grew dreadfull to all far and neere
O then, great Monarch, with how wise a care
Do you these bloods deuided mixe in one,
And with like consanguinities prepare
The high, and euerliuing Vnion
Tweene Scots and English who can wonder then 20
If he that marries kingdomes, marries men?

An Epigram.

*Merlin, the great King Arthur being slaine,
Foretould that he should come to life againe,
And long time after weild great Brittaines state
More powerfull ten-fould, and more fortunate
Prophet, 'tis true, and well we find the same,
Saue onely that thou didst mistake the name*

**Ad Inuictissimum,
Serenissimumque IACOBVM
Magnaë Britanniaë Regem**

*Anglæ, et vnanimis Scotiæ pater, anne maritus
Sis dubito, an neuter, (Rex) vel uterque simul
Vxores pariter binas sibi iungat ut vnus,
Credimus hoc, ipso te prohibente, nephas
Atque, maritali natus violare parentem
Complexu, quis non cogitat esse scelus?
At tibi diuinis successibus vtraque nubit,
Vna tamen coniux, coniugis vnus amor
Connubium O mirum, binas qui ducere, et vnâ
Possis' tu solus sic, Iacobe, potes
Diuisas leuiter terras componis in vnâ
Atque vnâ æternum nomine, reque facis
Natusque, et nuptis, pater et vir factus vtrisque es
Vnitis coniux vere, et amore parens*

10

**To the Right Noble and Vertu-
ous *Theophilus Howard*, Lorde of**

**Walden, sonne and Heire to the right Hono-
rable the Earle of Suffolke**

If to be sprong of high and princely blood,
If to inherite vertue, honour, grace,
If to be great in all things, and yet good,
If to be facill, yet t' haue power and place,
If to be iust, and bountifull, may get
The loue of men, your right may chalenge it

10

The course of forraine manners far and wide,
The courts, the countries, Citties, townes and state,
The blossom of your springing youth hath tried,
Honour'd in eu'ry place and fortunate,
Which now grown fairer doth adorne our Court
With princelie reuelling, and timely sport

But if th' admired vertues of your youth
Breede such despairing to my daunted muse,
That it can scarcely vtter naked truth,
How shall it mount as rausht spirits vse 20
Vnder the burden of your riper dayes,
Or hope to reach the so far distant bayes?

My slender Muse shall yet my loue expresse,
And by the fair Thames side of you sheele sing,
The double streames shall beare her willing verse
For hence with murmur of their ebbe and spring
But if you fauour her light tunes, ere long
Sheele striue to raise you with a loftier song

*To the Right Vertuous, and Hono-
rable, the Lord and Lady HAYES*

Should I presume to separate you now,
That were so lately ioyn'de by holy vow,
For whome this golden dreame which I report
Begot so many waking eyes at Court,
And for whose grace so many nobles chang'd,
Their names and habites, from themselues estrang'd?
Accept together, and together view
This little worke which all belongs to you, 10
And liue together many blessed dayes,
To propagate the honour'd name of *HAYES*

Epigramma

*Hæredem (vt spes est) pariet noua nupta Scot' Anglum ,
Quem gignet posthac ille, Britannus erit
Sic noua posteritas, ex regnis orta duobus,
Vtrinque egregios nobilitabit auos*

THE
Description of a Maske presented
*before the Kinges Maiestie at White
Hall, on twelft night last, in honour
of the Lord HAYES, and his Bride, daugh-
ter and heire to the Honourable the Lord
DENNYE, their marriage hauing been
the same day at Court solemnized*

As in battailes, so in all other actions that are to bee reported,
 10 the first, and most necessary part is the discription of the place,
 with his oportunities, and properties, whether they be naturall or
 artificiall The greate hall (wherein the Maske was presented)
 receiued this diuision, and order The vpper part where the cloth
 and chaire of State were plac't, had scaffoldes and seates on eyther
 side continued to the skreene, right before it was made a partition
 for the dauncing place, on the right hand whereof were consorted
 ten Musitions, with Basse and Meane lutes, a Bandora, a double
 Sack bott, and an Harpsicord, with two treble Violins, on the
 other side somewhat neerer the skreene were plac't 9 Violins and
 20 three Lutes, and to answer both the Consorts (as it were in a
 triangle) sixe Cornets, and sixe Chappell voyces, were seated almost
 right against them, in a place raised higher in respect of the
 pearcing sound of those Instruments, eighteen foote from the
 skreen, an other Stage was raised higher by a yearde then that
 which was prepared for dancing This higher Stage was all en-
 closed with a double vail, so artificially painted, that it seemed as
 if darke cloudes had hung before it within that shrowde was con-
 cealed a greene valley, with greene trees round about it, and in the
 midst of them nine golden trees of fiteene foote high, with armes
 30 and branches very glorious to behold From the which groue
 toward the State was made a broade descent to the dauncing place,
 iust in the midst of it, on either hand were two ascents, like the
 sides of two hilles, drest with shrubbes and trees, that on the
 right hand leading to the bowre of *Flora* the other to the
 house of *Night*, which bowre and house were plac't opposite at



(Page 63, line 37)

either end of the skreene, and betweene them both was raised a hill, hanging like a cliffe ouer the groue belowe, and on the top of it a goodly large tree was set, supposed to be the tree of *Diana*, behind the which toward the window was a small descent, with an other spreading hill that climed vp to the toppe of the window, with many trees on the height of it, whereby those that played on the Hoboyes at the Kings entrance into the hall were shadowed The bowre of *Flora* was very spacious, garnisht with all kind of flowers, and flowrie branches with lights in them, the house of *Night* ample and stately, with blacke pillors, whereon many starres 10 of gold were fixt within it, when it was emptie, appeared nothing but cloudes and starres, and on the top of it stood three Turrets vnderpropt with small blacke starred pillers, the middlemost being highest and greatest, the other two of equall proportion about it were plac't on wyer artificial Battes and Owles, continually mowing, with many other inuentions, the which for breuitie sake I passe by with silence

Thus much for the place, and now from thence let vs come to the persons

The Maskers names were these (whom both for order and 20 honour I mention in the first place)

- 1 *Lord Walden*
- 2 *Sir Thomas Howard*
- 3 *Sir Henrie Carey, Master of the Iewell house*
- 4 *Sir Richard Preston*
- 5 *Sir Iohn Ashley*
- 6 *Sir Thomas Iarret, Pentioner*
- 7 *Sir Iohn Digby, one of the King's Caruers*
- 8 *Sir Thomas Badger, Master of the King's Harpers*
- 9 *Maister Goringe*

30

Their number Nine, the best and amplest of numbers, for as in Musicke seuen notes containe all varietie, the eight being in nature the same with the first, so in numbring after the ninth we begin again, the tenth beeing as it were the Diappason in Arithmetick The number of 9 is framed by the Muses and Worthies, and it is of all the most apt for change and diuersitie of proportion The chiefe habit which the Maskers did vse is set forth to your view in the first leafe they presented in their fayned persons the Knights of *Apollo*, who is the father of heat and youth, and consequently of amorous affections

40

The Speakers were in number foure

FLORA the Queene of Flowers, attired in a changeable Taffatie Gowne, with a large vane embroidered with flowers, a Crowne of flowers, and white buskins painted with flowers

ZEPHYRVS in a white loose robe of sky coloured Taffatie, with a mantle of white silke, prop't with wyre, stil wauing behind him as he moued, on his head hee wore a wreath of Palme deckt with Primmeroses and Violets, the hayre of his head and beard were flaxen, and his buskins white, and painted with flowers

10 *NIGHT* in a close robe of blacke silke and gold, a blacke mantle embroidered with starres, a crowne of starres on her head, her haire blacke and spangled with gold, her face blacke, her buskins blacke, and painted with starres, in her hand shee bore a blacke wand, wreathed with gold

HESPERVS in a close robe of a deep crimson Taffatie mingled with skye colour, and ouer that a large loose robe of a lighter crimson taffatie, on his head he wore a wreathed band of gold, with a starre in the front thereof, his haire and beard red, and buskins yellow

20 These are the principall persons that beare sway in this inuention, others that are but secunders to these, I will describe in their proper places, discoursing the Maske in order as it was performed

As soone as the King was entred the great Hall, the Hoboyes (out of the wood on the top of the hill) entertained the time till his Maiestie and his trayne were placed, and then after a little expectation the consort of ten began to play an Ayre, at the sound whereof the vane on the right hand was withdrawne, and the ascent of the hill with the bower of *Flora* were discovered, where *Flora* and *Zepherus* were busily plucking flowers from the
30 Bower, and throwing them into two baskets, which two *Silvans* held, who were attired in changeable Taffatie, with wreathes of flowers on their heads As soone as the baskets were filled, they came downe in this order, First *Zepherus* and *Flora*, then the two *Silvans* with baskets after them, Foure *Silvans* in greene taffatie and wreathes, two bearing meane Lutes, the third, a base Lute, and the fourth a deepe Bandora

As soone as they came to the discent toward the dauncing place, the consort of tenne ceac't, and the foure *Silvans* played the same Ayre, to which *Zepherus* and the two other *Silvans* did
40 sing these words in a base, Tenor, and treble voyce, and going vp and downe as they song, they strowed flowers all about the place

Song

*Now hath Flora rob'd her bowers
 To befriend this place with flowers
 Strowe aboute, strowe aboute
 The Skye rayn'd neuer kindlyer Showers
 Flowers with Bridalls well agree,
 Fresh as Brides, and Bridgromes be
 Strowe aboute, strowe aboute,
 And mixe them with fit melodie
 Earth hath no Princelher flowers
 Then Roses white, and Roses red, 10
 But they must still be mingled
 And as a Rose new pluckt from Venus thorne,
 So doth a Bride her Bridegroomes bed adorne
 Duers duers Flowers affect
 For some priuate deare respect
 Strowe about, strowe about
 Let euery one his owne protect,
 But hees none of Floras friend
 That will not the Rose commend
 Strow about, strow about, 20
 Let Princes Princely flowers defend
 Roses, the Gardens pride,
 Are flowers for loue and flowers for Kinges,
 In courts desir'd and Weddings
 And as a Rose in Venus bosome worne,
 So doth a Bridegroome his Brides bed adorne*

The Musique ceaseth, and
 Flora speaks

*Flora Flowers and good wishes Flora doth present,
 Sweete flowers, the ceremonious ornament 30
 Of maiden marriage, Beautie figuring,
 And blooming youth, which though we careles fling
 About this sacred place, let none prophane
 Think that these fruits from common hils are tane,
 Or Vulgar vallies which do subiect lie
 To winters wrath and cold mortaltie
 But these are hallowed and immortall flowers
 With Floras hands gather'd from Floras bowres
 Such are her presents, endles, as her loue,
 And such for euer may this nights ioy proue 40*

Zephyrus,
the
westerne
wind, of all
the most
mild and
pleasant,
who with
Venus, the
Queene of
loue, is said
to bring in
the spring,
when
nature all
heale and
appetite
reneweth,
and the
glad earth
begins to be
beautified
with
flowers

Zeph For cuer endles may this nights ioy proue,
So echoes Zephyrus the friend of loue,
Whose aide Venus implores when she doth bring
Into the naked world the greene leau'd spring
When of the Sunnes warme beames the Nets we weaue
That can the stubborn'st heart with loue deceiue
That Queene of beauty, and desire by me
Breaths gently forth this Bridall prophecie
Faithfull and fruitfull shall these Bedmates proue,
Blest in their fortunes, honoured in their loue

Flor All grace this night, and, Siluans, so must you,
Off'ring your marriage song with changes new

The song in forme of a Dialogue

Can Who is the happier of the two,
A maide, or wife?

Ten Which is more to be desired,
Peace or strife?

Can What strife can be where two are one,
Or what delight to pine alone?

20 Bas None such true freendes, none so sweet life,
As that betweene the man and wife

Ten A maide is free, a wife is tyed

Can No maide but faine would be a Bride

Ten Why lue so many single then?

'Tis not I hope for want of men

Can The bow and arrow both may fit,
And yet 'tis hard the marke to hit

Bas He leuels faire that by his side
Lies at night his louely Bride

30 Cho Sing Io, Hymen, Io, Io, Hymen

This song being ended the whole veil is sodainly drawne, the groue
and trees of gold, and the hill with *Dianas* tree are at once discovered

Night appears in her house with her 9 houres, apparrelled in large
robes of black taffatie, painted thicke with starres, their haies long,
blacke, and spangled with gold, on their heads coronets of stars, and
their faces blacke Euery houre bore in his hand a blacke torch,
painted with starres, and lighted Night presently descending from
her house spake as followeth

Night *Vanish, darke vales, let night in glory shune*
As she doth burn in rage come leaue our shrine
You black hair'd hours, and guide vs with your lights,
Flora hath wakened wide our drowsy sprights
See where she triumphs, see her flowers are throwne,
And all about the seedes of malice sowne
Despightful Flora, ist not enough of grieve
That Cynthia's robd, but thou must grace the theefe?
Or didst not hear Nights soueraigne Queen complaine
Hymen had stolne a Nymph out of her traine,
And matcht her here, plightd henceforth to be
Loues friend, and stranger to Virginitie?
And mak'st thou sport for this?

Diana, the
Moone and
Queene of
Virginitie,
is saide to
be regent
and Em
presse of
Night, and
is therefore
by night
defended,
as in her
quarrel for
the losse of
the Bride,
her virgini

Flora *Bee mild, sterne night,*
Flora doth honour Cinthia, and her right
Virginitie is a voluntary powre,
Free from constraint, euen like an untoucht flower
Meete to be gather'd when 'tis throughly blowne
The Nymph was Cinthias while she was her owne,
But now another claimes in her a right,
By fate reser'd thereto and wise foresight

20

Leph *Can Cynthia one kind virgins loss bemone?*
How if perhaps she brings her tenne for one?
Or can shee misse one in so full a traine?
Your Goddesses doth of too much store complaine
If all her Nymphes would aske aduise of me
There should be fewer virgins then there be
Nature ordaind not Men to lue alone,
Where there are two a Woman should be one

Night *Thou breath'st sweet poison, wanton Zephyrus,*
But Cynthia must not be deluded thus
Her holy Forrests are by theeues prophan'd,
Her Virgins frighted, and loe, where they stand
That late were Phoebus Knights, turnd now to trees
By Cynthias vengeance for their iniuries
In seeking to seduce her Nymphes with loue
Here they are fixt, and neuer may remoue
But by Dianaes power that sticke them here
Apollons loue to them doth yet appeare,

30

*In that his beames hath guilt them as they grow,
To make their miserie yeeld the greater show
But they shall tremble when sad Night doth speake,
And at her stormy words their boughes shall breake*

Toward the end of this speech *Hesperus* begins to descend by the house of *Night*, and by that time the speech was finisht he was readie to speake

*Hesperus,
the Euen
ing starre,
foreshews
that the
wisht
marriage
night is at
hand, and
for that
cause is
supposed to
be the
friend
of Bride
groomes
and Brides*

Hesp *Haile reuerend angrie Night, haile Queene of Flowers,
Mild sprited Zephyrus, haile, Siluans and Howers
Hesperus brings peace, cease then your needlesse iarres
Here in this little firmament of starres
Cynthia is now by Phoebus pacified,
And well content her Nymph is made a Bride,
Since the faire match was by that Phoebus grac't
Which in this happie Westerne Ile is plac't
As he in heauen, one lampe enlightning all
That vnder his benigne aspect doth fall
Deepe Oracles he speakes, and he alone
For artes and wisdomes meete for Phoebus throne
20 The Nymph is honour'd, and Diana pleas'd
Night, be you then, and your blacke howers appeas'd
And friendly listen what your Queene by me
Farther commaunds let this my credence be,
View it, and know it for the highest gemme
That hung on her imperiall Diadem*

Night *I know, and honour it, louely Hesperus,
Speake then your message, both are welcome to vs*

Hesp *Your Soueraigne from the vertuous gem she sends
Bids you take power to retransforme the frends
30 Of Phoebus, metamorphos'd here to trees,
And giue them straight the shapes which they did leese
This is her pleasure*

Night *Hesperus, I obey,
Night must needs yeeld when Phoebus gets the day*

Flo *Honor'd be Cynthia for this generous deede
Zep *Pitie grows onely from celestiall seede**

Night *If all seeme glad, why should we onely lowre?
Since t'expresse gladnes we haue now most power*

*Frolike, grac't Captiues, we present you here
This glasse, wherein your liberties appeare
Cynthia is pacified, and now blithe Night
Begins to shake off melancholy quite*

*Zeph Who shold grace mirth and reuels but the night?
Next loue she should be goddesse of delight*

*Night 'Tis now a time when (Zephyrus) all with dancing
Honor me, aboue day my state aduancing
Ile now be frolicke, all is full of hart,
And eu'n these trees for ioy shall beare a part
Zephyrus, they shall dance*

10

Zeph Daunce, Goddesses? how?

*Night Seemes that so full of strangenes to you now?
Did not the Thracian harpe long since the same?
And (if we ripp the ould records of fame)
Did not Amphions lyre the deafe stones call,
When they came dancing to the Theban wall?
Can musicke then ioye? ioi mountaines moues
And why not trees? ioies powerful when it loues
Could the religious Oake speake Oracle
Like to the Gods? and the tree wounded tell
T'Æneas his sad storie? haue trees therefore
The instruments of speech and hearing more
Then th' haue of pacing, and to whom but Night
Belong enchantments? who can more affright
The eie with magick wonders? Night alone
Is fit for miracles, and this shalbe one
Apt for this Nuptiall dauncing iollitie
Earth, then be soft and passable to free
These fettered roots ioi, trees! the time drawes neere
When in your better formes you shall appeare
Dauncing and musicke must prepare the way,
Ther's little tedious time in such delay*

30

This spoken, the foure *Silvans* played on their instruments the first straine of this song following and at the repetition thereof the voices fell in with the instrumentes which were thus deuided, a treble and a base were placed neere his Maestie, and an other treble and base neere the groue, that the words of the song might be heard of all, because the trees of gould instantly at the first sound of their voices began to moue and dance according to the measure of the time which 40

the musitions kept in singing, and the nature of the wordes which they deliuered

Song

*Moue now with measured sound,
You charmed groue of gould,
Trace forth the sacred ground
That shall your formes vnfold*

*Diana and the starry Night for your Apollos sake
Endue you Siluan shapes with powre this strange delight to make
Much ioy must needs the place betide where trees for gladnes moue*
10 *A fairer sight was nere beheld, or more expressing loue*

*Yet neerer Phoebus throne
Mete on your winding waies,
Your Brydall mirth make knowne
In your high graced Hayes*

*Let Hymen lead your sliding rounds, and guide them with his light,
While we do Io Hymen sing in honour of this night,
Ioyne three by three, for so the night by triple spel decrees,
Now to release Apollos knights from these enchanted trees*

This dancing-song being ended, the goulden trees stood in ranks
20 three by three, and Night ascended vp to the groue, and spake thus, touching the first three seuerally with her wand

*Night By vertue of this wand, and touch deuine,
These Siluan shadowes back to earth resigne
Your natue formes resume, with habite faire,
While solemne musick shall enchant the aire*

Either by the simplicity, negligence, or conspiracy of the pannier, the passing away of the trees was somewhat hazarded, the patience of them the same day hauing been shoune with much admirat

Presently the *Siluan*s with their four instruments, and fiue voices, began to play, and sing together the song following, at the beginning whereof that part of the stage whereon the first three trees stoode began to yeeld, and the three foremost trees gently to sincke, and this was effected by an Ingin plac't vnder the stage When the trees had sunke a yarde they cleft in three parts, and the Maskers appeared out of the tops of them, the trees were sodainly conuayed away, and the first three Maskers were rayсед againe by the Ingin They appeared then in a false habit, yet very faire, and in forme not much vnlike their principall, and true robe It was made of greene taffatie cut into leaues, and laid vpon cloth of siluer, and their hats were sutable to the same

*Night and Diana charge,
And th'Earth obayes,
Opening large*

Songe of
transformation

While Apollos charmed men

Their formes receiue againe

Giue gracious Phœbus honour then,

And so fall downe, and rest behinde the traine,

Giue gracious Phœbus honour then

And so fall, etc

*and the 9
trees being
left vnsett
together
euen to the
same night*

When those wordes were sung, the three maskers made an honour to the King, and so falling backe the other sixe trees, three by three, came forward, and when they were in their appointed places, Night spake againe thus

10

Night *Thus can celestials work in humane fate,
Transforme and forme as they do loue or hate,
Like touch and change receiue The Gods agree
The best of numbers is contained in three*

The song of transformation againe

Night and Diana, &c

Then Night toucht the second three trees and the stage suncke with them as before and in breefe the second three did in all points as the first Then Night spake againe

Night *The last, and thirde of nine, touch, magick wand,* 20
And giue them back their formes at nights command

Night toucht the third 3 trees, and the same charme of Night and Diana was sung the third time, the last three trees were transformed, and the Maskers raisd When presently the first Musique began his full *Chorus*

*Againe this song reuiue and sound it hie
Long hie Apollo, Brittaines glorious eye*

This *Chorus* was in manner of an Eccho seconded by the Cornets, then by the consort of ten, then by the consort of twelue, and by a double *Chorus* of voices standing on either side, the one against the other, bearing fīue voices a peece, and sometime euery *Chorus* was heard seuerally, sometime mixt, but in the end all together which kinde of harmony so distinguisht by the place, and by the seuerall nature of instruments, and changeable conueyance of the song, and performed by so many excellent masters as were actors in that musicke, (their number in all amounting to fortie two voyces and instruments) could not but yeeld great satisfaction to the hearers

30

While this *Chorus* was repeated twice ouer, the Nine maskers in their greene habits solemnely descended to the dauncing place, in such order as they were to begin their daunce, and as soone as the *Chorus* ended, the violins, or consorte of twelue began to play the

40

second new daunce, which was taken in form of an Eccho by the cornetts, and then catch't in like manner by the consort of ten, sometime they mingled two musickes together, sometime plaid all at once, which kind of ecchoing musicke rarely became their *Siluan* atture, and was so truly mixed together, that no daunce could euer bee better grac't then that, as (in such distraction of musicke) it was performed by the maskers After this daunce *Night* descended from the groue, and addresse her speech to the maskers, as followeth

Night *Phœbus is pleas'd, and all reioice to see*
 10 *His seruants from their golden prison free*
But yet since Cinthia hath so freendly smilde,
And to you tree borne Knights is reconcild,
First ere you any more worke vndertake,
About her tree solemne procession make,
Dianas tree, the tree of Chastitie,
That plac't alone on yonder hill you see
These greene leaued robes, wherein disguisde you made
Stelths to her Nymphes through the thicke forrests shade,
There to the goddesse offer thankfully,
 20 *That she may not in vaine appeased be*
The Night shall guide you, and her howres attend you
That no ill eyes, or spirits shall offend you

At the end of this speech *Night* began to leade the way alone, and after her an *Houre* with his torch, and after the *Houre* a masker, and so in order one by one, a torch bearer and a masker, they march on towards *Dianas* tree When the Maskers came by the house of *Night*, euery one by his *Houre* receiued his helmet, and had his false robe pluckt off, and, bearing it in his hand, with a low honour offred it at the tree of Chastitie, and so in his glorious habit, with his *Houre*
 30 before him march't to the bowre of *Flora* The shape of their habit the picture before discovers, the stuffe was of Carnation saten layed thicke with broad siluer lace, their helmets beeing made of the same stuffe So through the bowre of *Flora* they came, where they ioyned two torch-bearers, and two Maskers, and when they past downe to the groue, the *Houres* parted on either side, and made way betweene them for the Maskers, who descended to the dauncing place in such order as they were to begin their third new dance All this time of procession the sixe Cornets, and sixe Chappell voices sung a solemne motet of sixe parts made vpon these wordes

40 *With spotles mindes now mount we to the tree*
Of single chastitie
The roote is temperance grounded deepe,
Which the coldewet earth doth steepe

*Water it desires alone,
Other drinke it thirsts for none
Therewith the sober branches it doth feede,
Which though they frutlesse be,
Yet comely leaues they breede,
To beautifie the tree*

*Cynthia protectresse is, and for her sake
We this graue procession make
Chast eies and eares, pure heartes and voices,
Are graces wherein Phoebe most reioyes*

10

The motet beeing ended, the Violins began the third new dance, which was luelly performed by the Maskers, after which they tooke forth the Ladies, and danc't the measures with them, which being finisht, the Maskers brought the Ladies back againe to their places and *Hesperus* with the rest descended from the groue into the dauncing place, and spake to the Maskers as followeth

*Hesperus Knights of Apollo, proude of your new birth,
Pursue your triumphs still with ioy and mirth
Your changed fortunes, and redeemed estate,
Hesperus to your Soueraigne will relate
Tis now high time he were far hence retir'd,
Th'ould Bridall friend, that vsers Night desir'd
Through the dimme euening shades, then taking flight
Gives place and honour to the nuptiall Night
I, that wish't euening starre, must now make way
To Hymens rights much wrong'd by my delay
But on Nights princely state you ought t' attend,
And t' honour your new reconciled frind*

20

*Night Hesperus as you with concord came, eu'n so
Tis meet that you with concord hence shold go
Then ioyne you, that in voice and art excell,
To giue this starre a musicall farewell*

30

A Dialogue of foure voices, two Bases and two trebles

1 *Of all the starres which is the kindest*

To a louing Bride?

2 *Hesperus when in the west*

He doth the day from night deuide

1 *What message can be more respected*

Then that which tells wish't ioyes shalbe effected?

2 *Do not Brides watch the euening starre?*

1 *O they can discerne it farre*

2 *Loue Bridegroomes reuels?*

1 *But for fashion*

2 *And why?*

1 *They hinder wisht occasion*

2 *Longing hearts and new delights,*

Loue short dayes and long nights

Chorus *Hesperus, since you all starres excell*

In Bridall kindnes, kindly farewell, farewell

- 10 While these words of the *Chorus* (*kindly farewell, farewell*) were in singing often repeated, *Hesperus* tooke his leaue seuerally of *Night*, *Flora*, and *Zephyrus*, the *Howers* and *Siluan*s, and so while the *Chorus* was sung ouer the second time, hee was got vp to the groue, where turning againe to the singers, and they to him, *Hesperus* took a second farwel of them, and so past away by the house of *Night*. Then *Night* spake theis two lines, and therewith all retired to the groue where they stode before

*Night Come, Flora, let vs now withdraw our traine
That th'eclipst reuels mase shine forth againe*

- 20 Now the Maskers began their lighter daunces as Currantoes, Leualtas and galliards, wherein when they had spent as much time as they thought fit, *night* spake thus from the groue, and in her speech descended a little into the dauncing place

*N Here stay Night leaden eyed and sprighted growes,
And her late houres begin to hang their browes
Hymen long since the Bridal bed hath drest,
And longs to bring the turtles to their nest
Then with one quick dence sound vp your delight,
And with one song weelee bid you all god Night*

- 30 At the end of these words, the violins began the 4 new dance, which was excellently discharged by the Maskers, and it ended with a light change of musick and mesure. After the dance followed this dialogue of 2 voices, a base and tenor sung by a *Siluan* and an *Howre*

Ten *Siluan Tell me gentle howre of night,
Wherein dost thou most delight?*

Bas *Howre Not in sleepe Sil Wherein then?
Howre In the frolicke vew of men*

Sil *Louest thou musicke? Howre O 'tis sweet*

- 40 Sil *Whats dauncing? Howre Eu'n the mirth of feete
Sil Ioy you in Fayries and in elues?*

- How *We are of that sort our selues*
But, Siluan, say why do you loue
Onely to frequent the groue?
 Sil *Life is fullest of content,*
Where delight is innocent
 How *Pleasure must varie, not be long*
Come then lets close, and end our song
 Chorus *Yet, ere we vanish from this princely sight,*
Let vs bid Phœbus and his states god night

This *Chorus* was performed with seuerall *Ecchoes* of musicke, and 10
 voices, in manner as the great *Chorus* before At the end whereof the
 Maskers, putting off their visards and helmets, made a low honour
 to the King, and attended his Ma to the banquetting place

To the Reader

Neither buskin now, nor bayes
Challenge I a Ladies prayse
Shall content my proudest hope
Their applause was all my scope,
And to their shrines properly
Reuels dedicated be 20
Whose soft eares none ought to pierce
But with smooth and gentle verse
Let the tragicke Poeme swell,
Raysing raging feendes from hell,
And let Epicke Dactils range
Swelling seas and Countries strange
Little roome small things containes,
Easy prayse quites easy paines
Suffer them whose browes do sweat
To gaine honour by the great 30
Its enough if men me name
A Retailer of such fame

Epigramma

Quid tu te numeris immisces? anne medentem
 Metra cathedratum ludicra scripta decent?
 Musicus et medicus, celebris quoque, Phœbe, Poeta es,
 Et lepor ægrotos, arte rogante, iuuat
 Crede mihi doctum qui carmen non sapit, idem
 Non habet ingenuum, nec genium medici

III

*Shewes and nightly reuels, signes of ioy and peace,
 Fill royall Britaines court while cruell warre farre off doth rage,
 for euer hence exiled
 Faire and princely branches with strong arms encrease
 From that deepe rooted tree whose sacred strength and glory forren
 malice hath beguiled
 Our deuided kingdomes now in frendly kindred meet
 And old debate to loue and kindnes turns, our power with double
 force vnitng,
 Truly reconciled, grieve appeares at last more sweet
 Both to our selues and faithfull friends, our undermining foes
 affrighting*

IIII

*Triumph now with Ioy and mirth,
 The God of Peace hath blest our land
 Wee enjoy the frutes of earth
 Through fauour of his bounteous hand
 We throgh his most louing grace
 A King and kingly seed beholde,
 Like a son with lesser stars
 Or carefull shepheard to his fold
 Triumph then, and yelde him praise
 That grues vs blest and ioyfull dayes*

V

*Time, that leads the fatall round,
 Hath made his center in our ground,
 With swelling seas embraced,
 And there at one stay he rests,
 And with the fates keepes holy feasts,
 With pomp and pastime graced
 Light Cupids there do daunce and Venus sweetly sings
 With heavenly notes tun'd to sound of siluer strings
 Their songs are al of ioy, no signe of sorrow there,
 But all as starres glistring faire and blith appeare*

These Songs were vsed in the Maske, whereof the first two Ayres were made by M. Campion, the third and last by M. Lupo, the fourth by M. Tho. Giles, and though the last three Ayres were deuised onely for dauncing, yet they are here set forth with words that they may be sung to the Lute or Violl

[Songs I and II are respectively 'Now hath *Flora*' on p 65, and 'Moue now with measured sound' on p 70. It has not been thought worth while reprinting those songs in this place. All five are given with their music.]

A
RELATION
OF THE LATE ROY
ALL ENTERTAINMENT
GIVEN BY THE RIGHT HONO.

RABLE THE LORD KNOWLES, AT
Cinforne-House neere Redding to our most
Gracious Queene, QUEENE ANNE, in her
Progress toward the Bath, vpon
the seven and eight and twentie
dayes of April.
1613

Whereunto is annexed the Description,
Specenes and Songs of the Lords Maske, presented in the
Banqueting-house on the Marriage night of the High
and Mightie, COVNT PALATINE, and the
Royally descended the Ladie
ELIZABETH

Written by THOMAS CAMPION.

LONDON,
Printed for *John Budge*, and are to be sold at his Shop
at the South-doore of *S. Pauls*, and at *Bri-*
tannes Bnrffe. 1613.

A RELATION OF THE LATE ROYALL ENTERTAINMENT GIVEN BY

the Right Honorable, the Lord KNOWLES,
at *Cawsome-House* neere *Redding* to our
most gracious Queen, Queene ANNE,
in her Progresse toward the *Bathe*
vpon the seuen and eight and
twentie dayes of Aprill

10

1613

For as much as this late Entertainment hath beene much desired in writing, both of such as were present at the performance thereof, as also of many which are yet strangers both to the busines and place, it shall be conuenient, in this generall publication, a little to touch at the description and situation of Cawsome seate The house is fairely built of bricke, mounted on the hillside of a Parke, within view of Redding, they being seuered about the space of two miles Before the Parke-gate, directly opposite to the House, a new passage was forced through earable-land, that was lately paled in, it being from the Parke about
20 *two flight shots in length, at the further end whereof, vpon the Queenes approach, a Cynick appeared out of a Bower, drest in a skin-coate, with Bases, of greene Calico, set thicke with leaues and boughes his nakednesse being also artificially shadowed with leaues, on his head he wore a false haire, blacke and disordered, stucke carelessly with flowers*

The speech of the Cynick to the Queene and her Traine

Cynick Stay, whether you humane be or diuine, here is no passage, see you not the earth furrowed? the region solitarie? Cities and Courts fit tumultuous multitudes this is a place of
30 *silence, heere a kingdome I enioy without people, my selfe commands, my self obeyes, Host, Cooke, and Guest my selfe, I reape without sowing, owe all to Nature, to none other beholding my skinne is my coate, my ornaments these boughes*

and flowers, this Bower my house, the earth my bed, herbes my food, water my drinke, I want no sleepe, nor health, I enuie none, nor am enuied, neither feare I nor hope, nor ioy, nor grieue if this be happinesse, I haue it, which you all that depend on others seruice, or command, want will you be happy? be priuate, turn Pallaces to Hermitages, noises to silence, outward felicitie to inward content

*A stranger on horse-back was purposely thrust into the troupe disguised, and wrapt in a cloake that he might passe unknowne, who at the conclusion of this speech beganne to discouer himselfe as a fan-
tastick Traueller in a silken sute of strange Checker-worke, made vp
after the Italian cut, with an Italian hat, a band of gold and silke,
answering the colours of his sute, with a Courtly feather, long guilt
spurres, and all things answerable* 10

The Trauellers speech on horseback

Trauell Whither trauels thy tongue, ill nurtur'd man? thy manners shew madnesse, thy nakednesse pouertie, thy resolution folly Since none will vndertake thy presumption, let mee descend, that I may make thy ignorance know how much it hath injured sacred eares 20

The Traueller then dismounts and giues his cloake and horse to his Foot man in the meane time the Cynick speakes

Cyn Naked I am, and so is truth, plaine, and so is honestie, I feare no mans encounter, since my cause deserues neither excuse nor blame

Trau Shall I now chide or pitie thee? thou art as miserable in life, as foolish in thy opinion Answer me, doest thou thinke that all happinesse consists in solitarnesse?

Cyn I doe

Trau And are they vnhappy that abide in societie? 30

Cyn They are

Trau Doest thou esteeme it a good thing to lue?

Cyn The best of things

Trau Hadst thou not a Father and Mother?

Cyn Yes.

Trau Did they not lue in societie?

Cyn They did

Trau And wert not thou one of their societie when they bred thee, instructing thee to goe and speake?

Cyn True

Trau Thy birth then and speech in spite of thy splene 40

the Keepers with the Cynick sing two Counter tenors, the other Keeper the Base, but the Traueller being not able to sing, gapes in silence, and expresseth his humour in Antike gestures

A Song and Dance of sixe, two Keepers, two Robin-
hood-men, the fantastick Traueller, and
the Cynick

I

*Dance now and sing, the ioy and loue we owe
Let chearfull voices and glad gestures shoue
The Queene of grace is shee whom we receiue
Honour and State are her guides,
Her presence they can neuer leaue
Then in a stately Siluan forme salute
Her euer flowing grace,
Fill all the Woods with Ecchoed welcomes,
And strew with flowers this place,
Let eu'ry bow and plant fresh blossomes yeeld,
And all the aire refine
Let pleasure strue to please our Goddesses,
For shee is all diuine*

10

20

2

*Yet once againe, let vs our measures moue,
And with sweet notes record our ioyfull loue
An obiect more diuine none euer had
Beautie, and heau'n borne worth,
Mixt in perfection neuer fade
Then with a dance triumphant let vs sing
Her high aduanced praise,
And eu'n to heau'n our gladsome welcomes
With wings of musick raise,
Welcome, O welcome, euer honoured Queene,
To this now blessed place,
That groue, that bowre, that house is happy
Which you vouchsafe to grace*

30

This song being sung and danced twice ouer, they fall instantly into
a kind of *Curranta*, with these wordes following —

*No longer delay her,
'Twere sinne now to stay her
From her ease with tedious sport,
Then welcome still crying
And swiftly hence flying,
Let vs to our homes resort*

40

In the end whereof the two Keepers came away the Cymick, and the two Robin-Hood-men the Traueller, when presently Cornets begin againe to sound in seuerall places, and so continue with varietie, while the Queen passeth through a long smooth greene way, set on each side with Trees in equall distance, all this while her Maestie being carried in her Caroch

But because some wet had fallen that day in the forenoone (though the Garden walks were made artificially smooth and drie) yet all her foot-way was spred with broad cloth, and so soone as her Maestie
 10 *with her traine were all entred into the Lower Garden, a Gardiner, with his Man and Boy, issued out of an Arbour to giue her Highnesse entertainment The Gardener was suted in gray with a ierkin double ragged all about the wings and skirts, he had a paire of great slops with a cod-peece, and buttoned Gamachios all of the same stuffe on his head he had a strawne hat, fubaldly drest with flowers, and in his hand a siluered spade His man was also suted in gray with a great buttoned flap on his ierkin, hauing large wings and skirts, with a paire of great slops and Gamachios of the same, on his head he had a strawne hat, and in his hand a siluered Mattox The Gardiners Boy*
 20 *was in a prettie sute of flowrie stuffe, with a siluered Rake in his hand when they approched neere the Queene, they all valed Bonet, and lowing low, the Gardner began after his anticke fashion this speech*

Gard Most Magnificent and peerelesse Diety, loe, I the surueyer of Lady Floras workes, welcome your grace with fragrant phrases into her Bowers, beseeching your greatnesse to beare with the late woodden entertainment of the Wood men, for Woods are more full of weeds then wits, but gardens are weeded, and Gardners witty, as may appeare by me I haue flowers for
 30 *all fancies Tyme for truth, Rosemary for remembrance, Roses for loue, Hartsease for ioy, and thousands more, which all har moniously reioyce at your presence, but my selfe, with these my Paradisiens heere, will make you such musick as the wilde Wooddists shall bee ashamed to heare the report of it Come, sirs, prune your pipes, and tune your strings, and agree together like birds of a feather*

A Song of a treble and bass, sung by the Gardiners boy and man, to musicke of Instruments, that was readie to second them in the Arbour

I

40 *Welcome to this flowrie place,
 Faire Goddess and sole Queene of grace
 All eyes triumph in your sight,
 Which through all this emptie space
 Casts such glorious beames of light*

2

Paradise were meeter farre
 To entertain so bright a Starre
 But why erres my folly so?
 Paradise is where you are
 Heau'n above, and heau'n below

3

Could our powers and wishes meete,
 How well would they your graces greeke
 Yet accept of our desire
 Roses, of all flowers most sweete,
 Spring out of the silly brier

10

After this song, the Gardiner speakes againe

Gard Wonder not (great Goddesse) at the sweetnesse of our
 Garden aire (though passing sweet it be) *Flora* hath perfumed
 it for you (*Flora* our mistresse, and your seruant) who enuities
 you yet further into her Paradise, shee inuisibly will leade your
 grace the way, and we (as our duetie is) visibly stay behinde

*From thence the Queene ascends by a few steps into the vpper
 Garden, at the end whereof, neere the house, this Song was sung by an* 20
*excellent counter-tenor voice, with rare varietie of diuision unto
 two unusuall instruments, all being concealed within the Arbour*

1

O Ioyes exceeding,
 From loue, from power of your wisht sight proceeding
 As a faire morne shines diuinely,
 Such is your view, appearing more diuinely

2

Your steppes ascending,
 Raise high your thoughts for your content contending, 30
 All our hearts of this grace vaunting,
 Now leape as they were moued by inchaunting

*So ended the entertainment without the House for that time, and
 the Queenes pleasure being that night to suppe priuately, the Kings
 Viols attended her with their sollemnest musick, as an excellent
 consort in like manner did the next day at dinner*

¶ Supper being ended, her Maiestie, accompanied with many Lords and Ladies, *came into the Hall, and rested Her selfe in Her Chaire of State, the Scaffoldes of the Hall being on all partes filled with beholders of worth Suddainely forth came the Traueller, Gardiner, Cynicke, with the rest of their crue, and others furnished with their Instruments, and in maner following entertaine the time*

Traueller

A hall, a hall, for men of moment, Rationals and Irrationals,
 10 but yet not all of one breeding For I an Academicke am,
 refined by trauel, that haue learn'd what to Courtship belongs,
 and so deuine a presence as this, if we presse past good manners,
 laugh at our follies, for you cannot shew vs more fauour then to
 laugh at vs If we proue ridiculous in your sights, we are
 gracious, and therefore wee beseech you to laugh at vs For
 mine owne part (I thank my Starres for it) I haue beene laught
 at in most parts of Christendome

Gardiner I can neither bragge of my Trauels, nor yet am
 ashamed of my profession, I make sweet walkes for faire Ladies,
 20 Flowers I prepare to adorne them, close Arbours I build wherein
 their Loues vnseene may court them, and who can doe Ladies
 better seruice, or more acceptable? When I was a Child and
 lay in my Cradle, (a very pretie Child) I remember well that
 Lady *Venus* appeared vnto me, and setting a Siluer Spade and
 Rake by my Pillow, bade me proue a Gardiner, I told my
 Mother of it (as became the duetie of a good Child) whereupon
 shee prouided straight for me two great Platters full of Pappes,
 which hauing duetifully deuoured, I grew to this portrature you
 see, sprung sodainely out of my Cabine, and fell to my pro-
 30 fession

Trau Verily by thy discourse thou hast Trauelled much, and
 I am asham'd of my selfe that I come so farre behind thee, as
 not once to haue yet mentioned *Venus* or *Cupid*, or any other
 of the gods to haue appeared to mee But I will henceforth boast
 truely, that I haue now seen a Dietie as farre beyond theirs, as
 the beautie of light is beyond darknesse, or this Feast, whereof
 we haue had our share, is beyond thy Sallets

Cynick Sure I am, it hath stir'd vp strange thoughts in me,
 neuer knew I the difference betweene Wine and Water before
 40 *Bacchus* hath opened mine eyes, I now see brauerie and admire

it, beautie and adore it I find my Armes naked, my discourse rude, but my heart soft as Waxe, ready to melt with the least beame of a faire eye, which (till this time) was as vntractable as Iron

Gard I much ioy in thy conuersion, thou hast long beene a mad fellow, and now prouest a good fellow, let vs all there fore ioyne together sociably in a Song, to the honour of good fellowship

Cyn A very Musicall motion, and I agree to it

Trau Sing that sing can, for my part I will onely, while you 10 sing, keepe time with my gestures, *A la mode de France*

A Song of three Voyces with diuers Instruments

I

Night as well as brightest day hath her delight
Let vs then with mirth and Musicke decke the night,
Neuer did glad day such store
Of ioy to night bequeath
Her Starres then adore,
Both in Heau'n, and here beneath

2

20

Loue and beautie, mirth and Musicke yeeld true ioyes,
Though the *Cynickes* in their folly count them toyes,
Raise your spirits nere so high,
They will be apt to fall
None braue thoughts enue,
Who had ere braue thought at all

3

Ioy is the sweete friend of life, the nurse of blood,
Patron of all health, and fountaine of all good
Neuer may ioy hence depart, 30
But all your thoughts attend,
Nought can hurt the heart,
That retaines so sweete a friend

At the end of this Song enters Siluanus, shapt after the description of the ancient Writers, his lower parts like a Goate, and his vpper parts in an anticke habit of rich Taffatie, cut into Leaues, and on his head he had a false Haire, with a wreath of long Boughs and Lillies, that hung dangling about his necke, and in his hand a Cypresse branch, in memorie of his loue Cyparissus The Gardiner, espying him, speaks thus

40

86 *Relation of Royal Entertainment*

Gard Silence, sirs, here comes *Siluanus*, god of these Woods, whose presence is rare, and importes some noueltie

Trau Let vs giue place, for this place is fitter for Dieties then vs

They all vanish and leaue Siluanus alone, who comming nearer to the State, and making a low Congee, speakes

SILVANVS

That health which harbours in the fresh air'd groues,
Those pleasures which greene hill and valley moues,
10 *Siluanus*, the commander of them all,
Here offers to this State Emperiall,
Which as a homager he visites now,
And to a greater power his power doth bow
With all, thus much his duetie signifies
That there are certaine Semidetities,
Belonging to his Siluan walkes, who come
Led with the Musicke of a Spritely drome,
To keepe the night awake and honour you,
(Great Queene) to whom all Honours they hold due
20 So rest you full of ioy and wisht content,
Which though it be not giuen, 'tis fairely ment

At the end of this speech there is suddenly heard a great noise of drums and phifes, and way being made, eight Pages first enter, with greene torches in their hands lighted, their sutes were of greene Satten, with cloakes and caps of the same, richly and strangely set forth Presently after them the eight Maskers came, in rich imbrodered sutes of greene Satten, with high hats of the same, and all their acoutrements answerable to such Noble and Princely personages, as they concealed vnder their visards, and so they instantly fell into
30 *a new dance at the end whereof they tooke forth the Ladies, and danced with them, and so well was the Queene pleased with her entertainment, that shee vouchsafed to make her selfe the head of their Reuels, and graciously to adorne the place with her personall dancing much of the night being thus spent with varietie of dances, the Maskers made a conclusion with a second new dance*

At the Queenes parting on wednesday in the afternoone, the *Gardiner* with his Man and Boy and three handsome Countrie Maides, the one bearing a rich bagge with linnen in it, the second a rich apron, and the third a rich manile, appeare all out of an Arbour in the
40 lower Garden, and meeting the Queene, the *Gardiner* presents this speech

GARDINER

Stay, Goddess, stay a little space,
 Our poore Countrie loue to grace,
 Since we dare not too long stay you,
 Accept at our hands, we pray you,
 These meane presents, to expresse
 Greater loue then we professe,
 Or can vtter now for woe
 Of your parting hast'ned so
 Gifts these are, such as were wrought 10
 By their hands that them haue brought,
 Home bred things, which they presumed,
 After I had them perfumed
 With my flowrie incantation,
 To giue you in presentation
 At your parting Come, feate Lasses,
 With fine cursies, and smooth faces,
 Offer vp your simple toyes
 To the Mistris of our ioyes,
 While we the sad time prolong 20
 With a mournefull parting song

*A Song of three voices continuing while the presents
are deliuered and receiued*

I

Can you, the Author of our ioy,
 So soone depart?
 Will you reuiue, and straight destroy,
 New mirth to teares conuert?
 O that euer cause of gladnesse
 Should so swiftly turne to sadnesse 30

2

Now as we droupe, so will these flowers,
 Bard of your sight,
 Nothing auaille them heau'nly showres
 Without your heau'nly light
 When the glorious Sunne forsakes vs,
 Winter quickly ouer takes vs

3

Yet shall our praiers your waies attend,
When you are gone,
And we the tedious time will spend,
Remembring you alone
Welcome here shall you heare euer
But the word of parting neuer

Thus ends this ample intertainment, which as it was most
nobly performed by the right honourable the Lord and Ladie
10 of the house, and fortunately executed by all that any way were
Actors in it, so was it as graciously receued of her Maestie, and
celebrated with her most royall applause

THE DESCRIPTION,
SPEECHES, AND SONGS, OF
THE LORDS MASKE, PRESENTED IN
the Banqueting-house on the marriage night
of the high and mightie Count Palatine,
and the royally descended the Ladie

ELISABETH

(***)

*I haue now taken occasion to satisfie many, who long since were
destrous that the Lords maske should be published, which, but for
some priuate lets, had in due time come forth The Scene was 10
diuided into two parts from the roofo to the floore, the lower part
being first discovered (vpon the sound of a double consort, exprest by
seuerall instruments, plac't on either side of the roomes) there appeared
a Wood in prospectiue, the innermost part being of releaue or whole
round, the rest painted On the left hand from the seate was a Caue,
and on the right a thicket, out of which came Orpheus, who was attired
after the old Greeke manner, his haire curled and long, a lawrell
wreath on his head, and in his hand hee bare a siluer bird, about him
tamely placed seuerall wild beasts and vpon the ceasing of the
Consort Orpheus spake*

20

ORPHEVS

Agen, agen, fresh kindle *Phæbus* sounds,
T'exhale *Mania* from her earthie den,
Allay the fume that her sense confounds,
And call her gently forth, sound, sound agen

*The Consorts both sound againe, and Mania, the Goddess of
madnesse, appears wildly out of her caue Her habit was confused
and strange, but yet gracefull, shee as one amazed speaks*

Mania What powerfull noise is this importunes me,
T'abandon darkenesse which my humour fits?
Ioues hand in it I feele, and euer he
Must be obai'd eu'n of the franticst wits

30

Orpheus *Mania* '

Mania Hah

Orpheus Braine sick, why start'st thou so?
 Approach yet nearer, and thou then shall know
 The will of *Ioue*, which he will breath from me

Mania Who art thou? if my dazeled eyes can see,
 Thou art the sweet Enchanter heau'nly *Orpheus*

Orpheus The same, *Mama*, and *Ioue* greets thee thus
 Though seuerall power to thee and charge he gaue
 T'enclose in thy Dominions such as raue
 Through blouds distemper, how durst thou attempt
 10 T'imprison *Entheus* whose rage is exempt
 From vulgar censure? it is all diuine,
 Full of celestiaall rapture, that can shine
 Through darkest shadowes therefore *Ioue* by me
 Commands thy power strait to set *Entheus* free

Mania How can I? Franticks with him many more
 In one caue are lockt vp, ope once the dore,
 All will flie out, and through the world disturbe
 The peace of *Ioue*, for what power then can curbe
 Their ranelesse furie?—

20 *Orpheus* Let not feare in vaine
 T'rouble thy craved fancie, all againe,
 Save *Entheus*, to thy safeguard shall retire,
 For *Ioue* into our musick will inspire
 The power of passion, that their thoughts shall bend
 To any forme or motion we intend
 Obey *Ioues* will then, go, set *Entheus* free

Mama I willing go, so *Ioue* obey'd must bee

Orph Let Musicke put on *Protean* changes now,
 Wilde beasts it once tam'd, now let Franticks bow

30 *At the sound of a strange musike twelue Franticks enter, six men
 and six women, all presented in sundry habits and humours there
 was the Louer, the Selfe louer, the melancholicke man full of feare,
 the Schoole-man ouer-come with phantasie, the ouer-watched Vsurer,
 with others that made an absolute medly of madnesse, in midst
 of whom Entheus (or Poeticke furie) was hurried forth, and tost
 vp and downe, till by vertue of a new change in the musicke, the
 Lunatickes fell into a madde measure, fitted to a loud phantasticke
 tune, but in the end thereof the musick changed into a very solemne
 ayre, which they softly played, while Orphues spake*

40 *Orph* Through these soft and calme sounds, *Mania*, passe
 With thy Phantasticks hence, heere is no place

Longer for them or thee, *Entheus* alone
Must do *Ioues* bidding now, all else be gone

During this speech Mania with her Franticks depart, leauing Entheus behind them, who was attired in a close Curace of the Anticke fashon, Bases with labels, a Roabe fastned to his shoulders, and hanging downe behind, on his head a wreath of Lawrell, out of which grew a paire of wings, in the one hand he held a booke, and in the other a pen

Enth Diuineſt *Orpheus*, ô how all from thee
Proceed with wondrous sweetneſſe! Am I free?
Is my affliction vaniſht?

10

Orph Too too long,
Alas, good *Entheus*, haſt thou brook't this wrong
What! number thee with madmen! o mad age,
Senceleſſe of thee, and thy celeſtiall rage
For thy excellling rapture, eu'n through things
That ſeems moſt light, is borne with ſacred wings
Nor are theſe Muſicks, Showes, or Reuels vaine,
When thou adorn'ſt them with thy *Phœbean* braine
Th'are pallate ſick of much more vanitie,
That cannot taſte them in their dignitie
Ioue therefore lets thy priſon'd ſpright obtaine
Her libertie and fiery ſcope againe,
And heere by me commands thee to create
Inuentions rare, this night to celebrate,
Such as become a nuptiall by his will
Began and ended —

20

Enth Ioue I honor ſtill,
And muſt obey *Orpheus*, I feele the fires
Are reddy in my braine, which *Ioue* enſpires
Loe, through that vaile I ſee *Prometheus* ſtand
Before thoſe glorious lights which his falſe hand
Stole out of heau'n, the dull earth to enflame
With the affects of Loue and honor'd Fame
I view them plaine in pompe and maieſtie
Such as being ſeene might hold riualltie
With the beſt triumphes *Orpheus*, gue a call
With thy charm'd muſicke, and diſcouer all

30

Orph Flie, cheerfull voices, through the ayre, and clear
Theſe clouds, that yon hid beautie may appeare

40

A Song

I

Come away, bring thy golden theft,
 Bring, bright *Prometheus*, all thy lights,
 Thy fires from Heau'n bereft
 Shew now to humane sights
 Come quickly, come thy stars to our stars straight present,
 For pleasure being too much defer'd loseth her best content
 What fair dames wish, should swift as their own thoughts
 appeare,
 10 To louing and to longing harts euery houre seemes a yeare

2

See how faire, O how faire, they shine,
 What yeelds more pompe beneath the skies?
 Their birth is yet diuine,
 And such their forme implies
 Large grow their beames, their nere approach afford them so,
 By nature sights that pleasing are, cannot too amply show
 O might these flames in humane shapes descend this place,
 How louely would their presence be, how full of grace!
 20 *In the end of the first part of this Song, the vpper part of the Scene was discovered by the sodaine fall of a curtaine, then in clowdes of seuerall colours (the vpper part of them being fierie, and the muddle heightined with siluer) appeared eight Starres of extraordinarie bignes, which so were placed, as that they seemed to be fixed betweene the Firmament and the Earth, in the front of the Scene stood Prometheus, attyred as one of the ancient Heroes*

Enth Patron of mankinde, powerfull, and bounteous,
 Rich in thy flames, reuerend *Prometheus*,
 In *Hymens* place aide vs to solempnize
 30 These royall Nuptials, fill the lookers eyes
 With admiration of thy fire and light,
 And from thy hand let wonders flow tonight
Prom Eniheus and *Orpheus*, names both deare to me,
 In equall ballance I your Thurd will be
 In this nights honour View these heau'n borne Starres,
 Who by my stealth are become Sublunars,
 How well their natue beauties fit this place,
 Which with a chorall dance they first shall grace,
 Then shall their formes to humane figures turne,
 40 And these bright fires within their bosomes burne

Orpheus, apply thy musick, for it well
Helps to induce a Courtly miracle

Orp Sound, best of Musicks, raise yet higher our sprights,
While we admire *Prometheus* dancing lights

A Song

I

Aduance your Chorall motions now,
You musick louing lights
This night concludes the nuptiall vow,
Make this the best of nights
So brauely Crowne it with your beames
That it may lue in fame
As long as *Rhenus* or the *Thames*
Are knowne by either name

10

2

Once moue againe, yet nearer moue
Your formes at willing view,
Such faire effects of ioy and loue
None can expresse but you
Then reuel midst your ayrie Bowres
Till all the clouds doe sweat,
That pleasure may be powr'd in showres
On this triumphant Seat

20

3

Long since hath louely *Flora* throwne
Her Flowers and Garlands here,
Rich *Ceres* all her wealth hath showne,
Prowde of her daintie cheare
Chang'd then to humane shape, descend,
Clad in familiar weede,
That euery eye may here commend
The kinde delights you breede

30

According to the humour of this Song, the Starres moued in an exceeding strange and delightfull maner, and I suppose fewe haue euer seene more neate artifice, then Master Innigoe Iones shewed in contriuing their Motion, who in all the rest of the workmanship which belong'd to the whole inuention shewed extraordinarie industrie and skill, which if it be not as liuely exprest in writing as it appeared in view, robbe not him of his due, but lay the blame on my want of right apprehending his instructions for the adoring of his Arte 40

But to returne to our purpose, about the end of this Song, the Starres suddainely vanished, as if they had been drowned amongst the Cloudes, and the eight Maskers appeared in their habits, which were infinitely rich, befitting States (such as indeede they all were) as also a time so farre heightened the day before, with all the richest shew of solemnitie that could be inuented. The ground of their attires was massie Cloth of Siluer, embossed with flames of Embroidery, on their heads, they had Crownes, Flames made all of Gold-plate Enameled, and on the top a Feather of Silke, representing a cloude of
 10 *smoake. Vpon their new transformation, the whole Scène being Cloudes dispersed, and there appeared an Element of artificall fies, with seuerall circles of lights, in continuall motion, representing the house of Prometheus, who then thus applies his speech to the Maskers*

They are transformed

Prometh So pause awhile, and come, yee fiery spirits,
 Breake forth the earth like sparks t'attend these knights

Sixteene Pages, like fierie spirits, all their attires being alike composed of flames, with fierie Wings and Bases, bearing in either
 20 *hand a Torch of Virgine Ware, come forth below dauncing a luely measure, and the Daunce being ended, Prometheus speakes to them from aboue*

The Torch bearers Daunce

Pro Wait, spirits, wait, while through the clouds we pace,
 And by descending gaue a hier place

The Pages returne toward the Scène, to giue their attendance to the Maskers with their lights. From the side of the Scène appeared a bright and transparant cloud, which reached from the top of the heauens to the earth on this cloud the Maskers led by Prometheus descended
 30 *with the musicke of a full song, and at the end of their descent, the cloud brake in twaine, and one part of it (as with a winde) was blown ouerthwart the Scène*

While this cloud was vanishing, the wood being the vnder-part of the Scène, was insensibly changed, and in place thereof appeared foure Noble women statues of siluer, standing in seuerall nices, accompanied with ornaments of Architecture, which filled all the end of the house, and seemed to be all of gold-smithes work. The first order consisted of Pillasters all of gold, set with Rubies, Saphyrs, Emeralds, Opals, and such like. The Capitels were composed, and of
 40 *a new inuention. Over this was a bastard order with Cartouses reuersed, comming from the Capitels of euery Pillaster, which made the vpper part rich and full of ornament. Ouer euery statue was placed a history in gold, which seemed to be of base releaque, the*

conceits which were figured in them were these In the first was Prometheus, embossing in clay the figure of a woman, in the second he was represented stealing fire from the chariot-wheele of the Sunne, in the third he is exprest putting life with this fire into his figure of clay, and in the fourth square Iupiter, enraged, turns these new made women into statues Aboue all, for finishing, ran a Cornish, which returned ouer euery Pillaster, seeming all of gold and richly carued

A full Song

Supported now by Clouds descend,
 Diuine *Prometheus*, *Hymens* friend 10
 Leade downe the new transformed fires
 And fill their breasts with loues desires,
 That they may reuell with delight,
 And celebrate this nuptiall night
 So celebrate this nuptiall night
 That all which see may say
 They neuer viewed so faire a sight
 Euen on the cleerest day

While this song is sung, and the Maskers court the fowre new transformed Ladies, foure other Statues appeare in their places 20

Entheus See, see, *Prometheus*, four of these first dames
 Which thou long since out of thy purchac't flames,
 Did'st forge with heau'nly fire, as they were then
 By *Ioue* transformed to Statues, so agen
 They suddenly appeare by his command
 At thy arruall, Loe, how fixt they stand,
 So did *Ioues* wrath too long, but now at last,
 It by degrees relents, and he hath plac't
 These Statues, that we might his ayde implore,
 First for the life of these, and then for more 30

Prom Entheus, thy counsels are diuine and iust,
 Let *Orpheus* decke thy Hymne, since pray we must

The first Inuocation in a full Song

Powerfull *Ioue*, that of bright starres,
 Now hast made men fit for warres,
 Thy power in these Statues proue
 And make them women fit for loue

Orpheus See, *Ioue* is pleas'd, Statues haue life and moue
 Go, new borne men, and entertaine with loue

96 *Description, Speeches, and Songs*

These new borne women, though your number yet
Exceedes theirs double, they are arm'd with wit
To beare your best encounters, Court them faire
When words and Musicke speake, let none despaire

THE SONG

I

Wooe her, and win her, he that can
Each woman hath two louers,
So shee must take and leaue a man,
10 Till time more grace discouers
This doth *Ioue* to shew that want
Makes beautie most respected,
If faire women were more skant,
They would be more affected

2

Courtship and Musicke suite with loue,
They both are woikes of passion,
Happie is he whose words can moue,
Yet sweete notes helpe perswasion
20 Mixe your words with Musicke then,
That they the more may enter,
Bold assaults are fit for men,
That on strange beauties venture

Promet Cease, cease your woiing strife, see, *Ioue* intends
To fill your number vp, and make all friends
Orpheus and *Entheus*, ioyn your skils once more,
And with a Hymne the Dietie implore

The second Inuocation to the tune of the first

Powerfull *Ioue*, that hast giuen fower,
30 Raise this number but once more,
That complete, their numerous feet
May aptly in iust measures meet

The other foure statues are transformed into women, in the time of this inuocation

Enth The number's now complete, thanks be to *Ioue*
No man needs fear a Riual in his loue,
For all are sped, and now begins delight
To fill with glorie this triumphant night

The Maskers, hauing euery one entertained his Lady, begin their first new entring dance after it, while they breath, the time is entertained with a dialogue song

Breath you now, while Io Hymen
 To the Bride we sing
 O how many ioyes and honors,
 From this match will spring '
 Euer firme the league will proue,
 Where only goodnesse causeth loue
 Some for profit seeke
 What their fancies most disleeke
 These loue for vertues sake alone
 Beautie and youth vnite them both in one

10

CHORVS

Loue with thy Bridegroome happy, sacred Bride,
 How blest is he that is for loue enui'd

The Maskers second dance

Breathe againe, while we with musicke
 Fill the emptie space
 O but do not in your dances
 Your selues only grace
 Eu'ry one fetch out your *Pheare*,
 Whom chiefly you will honor heere
 Sights most pleasure breed,
 When their numbers most exceed
 Chuse then, for choice to all is free,
 Taken or left, none discontent must bee

20

CHORVS

Now in thy Reuels frolicke faire delight,
 To heap Ioy on this euer honored night

30

The Maskers during this Dialogue take out others to daunce with them, men women, and women men, and first of all the Princely Bridegroome and Bride were drawne into these solemne Reuels, which continued a long space, but in the end were broken off with this short Song

A Song

Cease, cease you Reuels, rest a space,
 New pleasures presse into this place,
 Full of beautie and of grace

98 Description, Speeches, and Songs

*The whole scene was now againe changed, and became a prospectiue with Porticoes on each side, which seemed to go in a great way, in the middle was erected an Obeliske, all of siluer, and in it lights of seuerall colours, on the side of this Obeliske, standing on Pedestals, were the statues of Bridegroome and Bride, all of gold in gratiuous postures This Obeliske was of that height, that the toppe thereof touched the highest cloudes, and yet Sybilla did draw it forth with a threed of gold The graue Sage was in a Roabe of gold tuckt vp before to her girdle, a Kirtle gathered full, and of siluer, with a vaile
10 on her head, being bare neckt, and bearing in her hand a scrole of Parchment*

Entheus Make cleare the passage to *Sibillas* sight,
Who with her Trophee comes, to crowne this night,
And, as her selfe with Musicke shall be led,
So shall shee pull on with a golden thread
A high vast *Obeliske*, dedicate to fame,
Which immortalitie it selfe did frame
Raise high your voices now, like Trumpets fill
The roome with sounds of Triumph, sweete and shrill

20

A S O N G

Come triumphing, come with state,
Old *Sibilla*, reuerend Dame,
Thou keep'st the secret key of fate,
Preuenting swiftest fame
This night breathe onely words of ioi,
And speake them plaine, now be not coy

S I B

*Debetur alto iure Principium Ioui,
Votis det ipse vim meis, dictis fidem
30 Vtrinque decoris splendet egregium Iubar,
Medio triumphus mole stat dignus sua,
Cælumque summo Capite dilectum petit
Quam pulchra pulchro sponsa respondet viro!
Quam plena numinis! Patrem vultu exprimit,
Parens futura masculæ proles, Parens
Regum, imperatorum Additur Germaniæ
Robur Britannicum ecquid esse par potest?
Vtramque iunget vna mens gentem, fides
40 Deique Cultus vnus, et simplex amor
Idem erit vtrique hostis, sodalis idem, idem
Votum perichitantium, atque eadem manus*

*Fauebit illis Pax, fauebit bellica
Fortuna, semper aderit Adiutor Deus
Sic, sic Sibilla, vocibus nec his deest
Pondus, nec hoc inane monumentum trahit
Et aureum est, et quale nec flammæ timet,
Nec fulgura, ipsi quippe sacratur Ioui*

Pro The good old Sage is silenc't, her free tongue
That made such melodie, is now vnstrung
Then grace her Trophee with a dance triumphant,
Where *Orpheus* is none can fit musick want

10

A Song and dance triumphant of the Maskers

I

Dance, dance, and visit now the shadowes of our ioi,
All in height, and pleasing state, your changed formes imploy
And as the bird of *Ioue* salutes, with loftie wing, the morn,
So mount, so flie, these Trophees to adorne
Grace them with all the sounds and motions of delight,
Since all the earth cannot expresse a louelier sight
View them with triumph, and in shades the truth adore
No pompe or sacrifice can please *Ioues* greatnesse more

20

2

Turne, turne, and honor now the life these figures beare
Loe, how heau'nly natures farre aboue all art appeare
Let their aspects reuiue in you the fire that shin'd so late,
Still mount and still retaine your heauenly state
Gods were with dance and with musick seru'd of old,
Those happy daies deriu'd their glorious stile from gold
This pair, by *Hymen* ioyn'd, grace you with measures then,
Since they are both diuine and you are more then men

Orph Let here *Sybilla's* Trophee stand,
Leade her now by either hand,
That shee may approach yet nearer,
And the Bride and Bridegroome heare her
Blesse them in her natue tongue,
Wherein old prophetes shee sung,
Which time to light hath brought
Shee speakes that which *Ioue* hath taught
Well may he inspire her now,
To make a ioyfull and true vow

30

*Syb Sponsam sponse toro tene pudicam,
 Sponsum sponsa tene toro pudicum
 Non hæc vnica nox datur beatus,
 At vos perpetuo hæc beabit vna
 Prole multiplici, parique amore
 Læta, ac vera refert Sybilla, ab alto
 Ipse Iuppiter annuit loquenti*

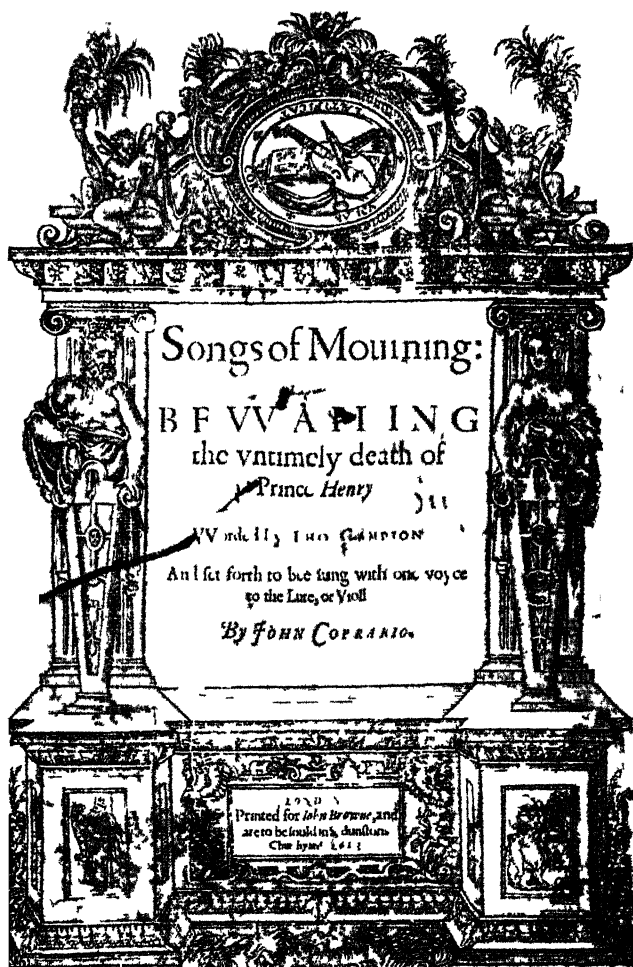
Pro So be it euer, ioy and peace,
 And mutuall loue giue you increase,
 10 That your posteritie may grow
 In fame, as long as Seas doe flow
Enth Lue you long to see your ioyes,
 In faire Nymphs and Princely Boyes,
 Breeding like the Garden flowers,
 Which kinde heau'n drawes with her warme showers
Orph Enough of blessing, though too much
 Neuer can be said to such,
 But night doth wast, and *Hymen* chides,
 Kinde to Bridegroomes and to Brides
 20 Then, singing, the last dance induce,
 So let good night preuent excuse

The Song

No longer wrong the night
 Of her *Hymenæan* right,
 A thousand *Cupids* call away,
 Fearing the approaching day,
 The Cocks alreadie crow
 Dance then and goe

*The last new Dance of the Maskers, which concludes
 all with a liuely straine at their go-
 30 ing out*

FINIS



ILLVSTRISSIMO,
POTENTISSIMOQVE PRIN-
CIPi, FREDRICO QVINTO, RHENI
COMITI PALATINO, DVCI BAVARIÆ, &C

*Cogimur, inuitis (Clarissime) pæne querelis
Te saluo, letis non sint esse Deus
Nec speratus Hymen procedit lumine clao,
Principis extincti nubila fata vetant
Illius infernas mæsto iam Musica cantu
Prosequitur, miseros hæc Dea sola iuuat
Illa suos tibi summittit (Dux inclite) quæstus,
Fraternus fletu quem sociavit amor
Sed noua gaudia, sed tam dulcia fœdera rupit
Fati infælicis luor, et hora nocens
Quod superest, nimios nobis omni arte dolores
Est mollire animus, spes meliora dabit
Cunctatosque olim cantabimus ipsi Hymenæos,
Læta simul fas sit reddere vota Deo*

A N E L E G I E

vpon the vntimely death of

Prince *Henry*

Reade, you that haue some teares left yet vnspent,
Now weepe your selues hart sicke, and nere repent
For I will open to your free accesse

The sanctuary of all heauinesse,
Where men their fill may mourne, and neuer sinne
And I their humble Priest thus first beginne

Fly from the Skies, yee blessed beames of light,
Rise vp in horrid vapours, vgly night,
And fetter'd bring that rauinous monster Fate,
The fellow and the traytour to our state

10

Law Eloquence wee neede not to conuince
His guilt, all know it, 'tis hee stole our Prince,
The Prince of men, the Prince of all that bore
Euer that princely name O now no more
Shall his perfections, like the Sunne beames, dare
The purblinde world in heau'n those glories are
What could the greatest artist, Nature, adde
T'encreeze his graces? deuine forme hee had,
Struing in all his parts which should surpasse,
And like a well tun'd chime his carriage was
Full of coelestiall witchcraft, winning all
To admiration and loue personall

20

His Launce appear'd to the beholders eyes,
When his faire hand aduanc't it to the skyes,
Larger then truth, for well could hee it wield,
And make it promise honour in the field
When Court and Musicke cal'd him, off fell armes,
And as hee had beene shap't for lous alarmes,
In harmony hee spake, and trod the ground
In more proportion then the measur'd sound
How fit for peace was hee, and rosie beds
How fit to stand in troopes of iron heads,

30

When time had with his circles made complete
His charmed rounds! All things in time grow great

This feare, euen like a comet that hangs high,
And shootes his threatning flashes through the skye,
Held all the eyes of Christendome intent
Vpon his youthfull hopes, casting th' euent
Of what was in his power, not in his will
For that was close conceal'd, and must lye still, 40
As deeply hid as that designe which late
With the French Lyon died O earthly state,
How doth thy greatnesse in a moment fall,
And feastes in highest pompe turn funerall!

But our young *Henry* arm'd with all the arts
That sute with Empire, and the gaine of harts,
Bearing before him fortune, power, and loue,
Appear'd first in perfection, fit to moue
Fixt admiration though his yeeres were greene
Their fruit was yet mature his care had beene 50
Suruaying India, and implanting there
The knowledge of that God which hee did feare
And eu'n now, though hee breathlesse lyes, his sayles
Are struggling with the windes, for our auayles
T' explore a passage hid from humane tract,
Will fame him in the enterprise or fact
O Spirit full of hope, why art thou fled
From deedes of honour? why's that vertue dead
Which dwelt so well in thee? a bowre more sweet,
If Paradise were found, it could not meete 60

Curst then bee Fate that stole our blessing so,
And had for vs now nothing left but woe,
Had not th' All seeing prouidence yet kept
Another ioy safe, that in silence slept
And that same Royall workeman, who could frame
A Prince so worthy of immortall fame,
Lives, and long may hee lue, to forme the other
His exprest image, and grace of his brother,
To whose eternall peace wee offer now
Guifts which hee lou'd, and fed, Musicks that flow 70
Out of a sowre and melancholike vayne,
Which best sort with the sorrowes wee sustaine

*TO THE MOST SACRED**King Iames*

I

O Griefe, how diuers are thy shapes wherein men languish !

The face sometime with teares thou fil'st,

Sometime the hart thou kill'st

With vnseene anguish

Sometime thou smil'st to view how Fate

Playes with our humane state

So farre from suretie here

Are all our earthly ioys,

That what our strong hope buildes, when least we feare,

A stronger power destroyes

10

2

O Fate, why shouldst thou take from KINGS their ioy and
treasure?

Their Image if men should deface

'Twere death, which thou dost race

Euen at thy pleasure

Wisedome of holy Kings yet knowes

Both what it hath, and owes

Heau'ns hostage, which you bredd

And nurst with such choyce care,

Is rausht now, great KING, and from vs ledd

When wee were least aware

20

*TO THE MOST SACRED**Queene Anne*

I

Tis now dead night, and not a light on earth,

Or starre in heauen, doth shine

Let now a mother mourne the noblest birth

That euer was both mortall and diuine

O sweetnesse peerelesse ! more then humane grace !

O flowry beauty ! O vntimely death !

Now, Musicke, fill this place

With thy most dolefull breath

O singing wayle a fate more truely funerall

Then when with all his sonnes the sire of Troy did fall 10

2

Sleepe, Ioy, dye, Mirth, and not a smile be seene,
Or shew of harts content
For neuer sorrow neerer touch't a QVEENE,
Nor were there euer teares more duely spent
O deare remembrance, full of ruefull woe!
O ceacelesse passion! O vnhumane hower!
No pleasure now can grow,
For wither'd is her flower
O anguish doe thy worst and fury Tragicall,
Since fate in taking one hath thus disorder'd all 20

*TO THE MOST HIGH AND MIGHTY**Prince Charles*

1

Fortune and Glory may be lost and woone,
But when the worke of Nature is vndone
That losse flies past returning,
No helpe is left but mourning
What can to kinde youth more despightfull proue
Than to be rob'd of one sole Brother?
Father and Mother
Ask reuerence, a Brother onely loue
Like age and birth, like thoughts and pleasures moue
What gayne can he heape vp, though showers of Crownes
descend, 10
Who for that good must change a brother and a friend?

2

Follow, O follow yet thy Brothers fame,
But not his fate lets onely change the name,
And finde his worth presented
In thee, by him preuented
Or past example of the dead be great,
Out of thy selfe begin thy storie
Vertue and glorie
Are eminent being plac't in princely seate
Oh, heauen, his age prolong with sacred heate, 20
And on his honoured head let all the blessings light
Which to his brothers life men wish't, and wish't them right

TO THE MOST PRINCELY AND VERTVOVS
the Lady Elizabeth

1

So parted you as if the world for euer
 Had lost with him her light
 Now could your teares hard flint to ruth excite,
 Yet may you neuer
 Your loues againe partake in humane sight
 O why should fate such two kind harts disseuer
 As nature neuer knit more faire or firme together?

2

So loued you as sister should a brother
 Not in a common straine,
 For Princely blood doeth vulgar fire disdaine 10
 But you each other
 On earth embrac't in a celestiaall chaine
 Alasse for loue, that heau'nly borne affection
 To change should subiect be and suffer earths infection

TO THE MOST ILLVSTRIOVS AND MIGHTY
Fredericke the fift, Count Palatine of the Rhein

1

How like a golden dreame you met and parted,
 That pleasing straight doth vanish
 O who can euer banish
 The thought of one so princely and free harted!
 But hee was pul'd vp in his prime by fate,
 And loue for him must mourne though all too late
 Teares to the dead are due, let none forbid
 Sad harts to sigh true griefe cannot be hid

2

Yet the most bitter storme to height encreased
 By heau'n againe is ceased 10
 O time, that all things mouest,
 In griefe and ioy thou equall measure louest
 Such the condition is of humane life,
 Care must with pleasure mixe and peace with strife
 Thoughts with the dayes must change, as tapers waste,
 So must our griefes, day breaks when night is past

To the most disconsolate

Great Brittain

1

When pale famine fed on thee,
With her vnsatiate lawes,
When ciuill broyles set murder free
Contemning all thy lawes,
When heau'n enrag'd consum'd thee so
With plagues that none thy face could know,
Yet in thy lookes affliction then shew'd lesse
Then now for ones fate all thy parts expresse

2

Now thy highest States lament
A sonne, and Brothers losse, 10
Thy nobles mourne in discontent,
And rue this fatall crosse,
Thy Commons are with passion sad
To thinke how braue a Prince they had
If all thy rockes from white to blacke should turne
Yet couldst thou not in shew more amply mourne

To the World

1

O poore distracted world partly a slaue
To Pagans sinnefull rage, partly obscur'd
With ignorance of all the meanes that saue!
And eu'n those parts of thee that liue assur'd
Of heau'nly grace, Oh how they are deuided
With doubts late by a Kingly penne decided!
O happy world, if what the Sire begunne
Had beene clos'd vp by his religious Sonne!

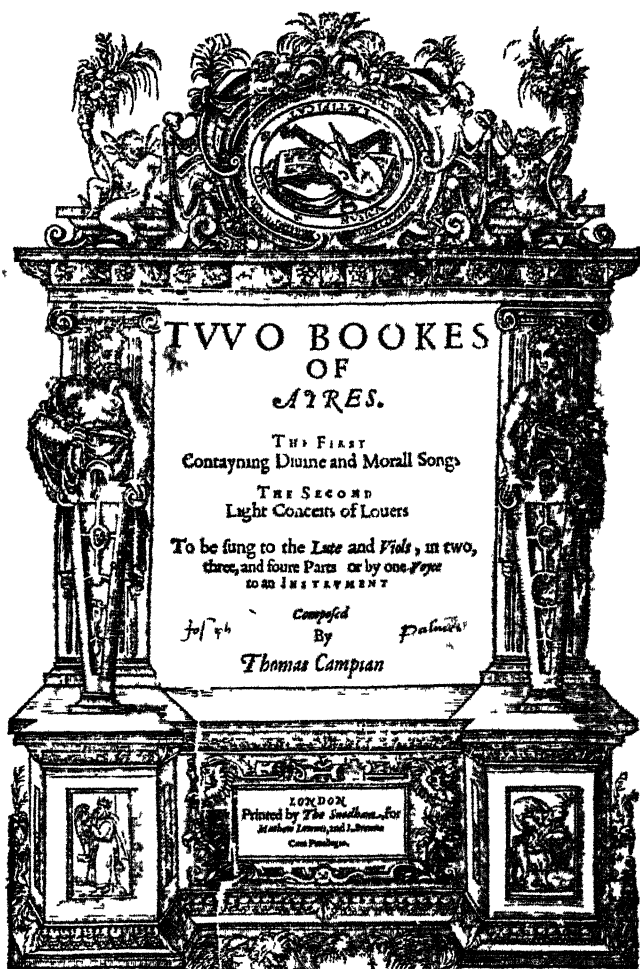
2

Mourne all you soules opprest vnder the yoake
Of Christian hating Thrace neuer appeared 10
More likelihood to haue that blacke league broke,
For such a heauenly Prince might well be fear'd
Of earthly fiends Oh how is Zeale inflamed
With power, when truth wanting defence is shamed!
O princely soule, rest thou in peace, while wee
In thine expect the hopes were ripe in thee

A Table of all the Songs containd in
this Booke

O Griefe	1
Tis now dead night	2
Fortune and glory	3
So parted you	4
How like a golden dreame	5
When pale famine	6
O poore distracted world	7

FINIS



TO THE RIGHT
HONOVABLE, BOTH
IN BIRTH AND VERTVE, FRANCIS, EARLE
OF CVMBERLAND

What patron could I chuse, great *Lord*, but you?
Graue words your years may challenge as their owne,
And eu'ry note of Musicke is your due,
Whose House the *Muses* pallace I haue knowne

To loue and cherish them, though it descends
With many honours more on you, in vaine
Preceding fame herein with you contends,
Who haue both fed the *Muses*, and their trayne

These Leaues I offer you, Deuotion might
Her selfe lay open, read them, or else heare
How grauely, with their tunes they yeeld delight
To any vertuous and not curious eare
Such as they are, accept them, Noble *Lord*,
If better, better could my zeale afford

10

Your Honors,

THOMAS CAMPIAN.

TO THE Reader

OVr of many Songs which, partly at the request of friends, partly for my owne recreation, were by mee long since composed, I haue now enfranchised a few, sending them forth diuided, according to their different subiect, into seuerall Bookes The first are graue and pious, the second, amorous and light For hee that in publishing any worke, hath a desire to content all palates, must cater for them accordingly

Non omnibus vnum est
Quod placet, hic Spinās colligit, ille Rosas

These Ayres were for the most part framed at first for one voyce with the Lute, or Violl, but vpon occasion, they haue since beene filled with more parts, which who so please may vse, who like not may leaue Yet doe wee daily obserue, that when any shall sing a Treble to an Instrument, the standers by will be offering at an inward part out of their owne nature, and, true or false, out it must, though to the peruerting of the whole harmome Also, if we consider well, the Treble tunes, which are with vs commonly called Ayres, are but Tenors mounted eight Notes higher, and therefore an inward part must needs well become them, such as may take vp the whole distance of the Diapason, and fill vp the gaping betweene the two extreame parts, whereby though they are not three parts in perfection, yet they yeeld a sweetnesse and content both to the eare and minde, which is the ayme and perfection of Musicke Short Ayres, if they be skilfully framed, and naturally exprest, are like quicke and good Epigrammes in Poesie, many of them shewing as much artifice, and breeding as great difficultie as a larger Poeme Non omnia possumus omnes, said the Romane Epick Poet But some there are who admit onely French or Italian Ayres, as if euery Country had not his proper

Ayre, which the people thereof naturally usurpe in their Musicke Others taste nothing that comes forth in Print, as if Catullus or Martials Epigrammes were the worse for being published In these English Ayres, I haue chiefly aymed to couple my Words and Notes louingly together, which will be much for him to doe that hath not power ouer both The light of this will best appeare to him who hath payd our Monasyllables and Syllables combined, both of which, are so loaded with Consonants, as that they will hardly keepe company with swift Notes, or giue the Vowell conuenient liberty To conclude, mine owne opinion of these Songs I deliuer thus

Omnia nec nostris bona sunt, sed nec mala libris ,
Si placet hac cantes, hac quoque lege legas.

Farewell

A TABLE OF ALL THE SONGS

contayned in these BOOKES

In the first Book

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O what unhopt for sweet supply	IIII
Where she her sacred bowre adornes	V
Faine would I my loue disclose	VI
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The peacefull Westernne winde	XII
There is none, ô none but you	XIII
Pin'd I am and like to dye	XIIII
So many loues haue I neglected	XV
Though your strangenesse	XVI
Come away, arm'd with loues	XVII
Come, you pretty false-ey'd	XVIII
A secret loue or two	XIX
Her rosie cheekes	XX

Of 2 Parts

Where shall I refuge seeke ?	XXI
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I

Author of light, reuue my dying spright ,
 Redeeme it from the snares of all confounding night
 Lord, light me to thy blessed way
 For blinde with worldly vaine desires, I wander as a stray
 Sunne and Moone, Starres and vnderlights I see,
 But all their glorious beames are mists and darknes, being
 compar'd to thee

 Fountaine of health, my soules deepe wounds recure,
 Sweet showres of pittie raine, wash my vncleannesse pure
 One drop of thy desired grace
 The faint and fading hart can raise, and in ioyes bosome
 place 10
 Sinne and Death, Hell and tempting Fiends may rage ,
 But God his owne will guard, and their sharp paines and
 griefe in time asswage

II

The man of life vpright,
 Whose chearfull minde is free
 From waight of impious deedes
 And yoake of vanitee ,

 The man whose silent dayes
 In harmelesse ioyes are spent,
 Whom hopes cannot delude
 Nor sorrowes discontent ,

 That man needes neyther towres,
 Nor armour for defence 10
 Nor vaults his guilt to shrowd
 From thunders violence ,

 Hee onely can behold
 With vnaffrighted eyes
 The horrors of the deepe
 And terrors of the Skies

V

View mee, Lord, a worke of thine
 Shall I then lye drown'd in night?
 Might thy grace in mee but shine,
 I should seeme made all of light

But my soule still surfets so
 On the poysoned baytes of sinne,
 That I strange and vgly growe,
 All is darke and foule within

Clense mee, Lord, that I may kneele
 At thine Altar, pure and white
 They that once thy Mercies feele,
 Gaze no more on earths delight

10

Worldly ioyes like shadowes fade,
 When the heau'nly light appears
 But the cou'nants thou hast made,
 Endlesse, know nor dayes, nor yeares

In thy word, Lord, is my trust,
 To thy mercies fast I flye,
 Though I am but clay and dust,
 Yet thy grace can lift me high

20

VI

Brauely deckt, come forth, bright day,
 Thine houres with Roses strew thy way,

As they well remember

Thou recei'd shalt be with feasts
 Come, chiefest of the *British* ghests,

Thou fitt of *November*

Thou with triumph shalt exceede

In the strictest ember,

For by thy returne the Lord records his blessed deede

Britaines, frolicke at your bourd,
 But first sing praises to the Lord
 In your Congregations

10

Hee preserued your state alone,
 His louing grace hath made you one
 Of his chosen Nations
 But this light must hallowed be
 With your best Oblations,
 Prayse the Lord, for onely great and mercifull is hee

Death had enter'd in the gate,
 And ruine was crept neare the State,
 But heau'n all reuealed
 Fi'ry Powder hell did make,
 Which, ready long the flame to take,
 Lay in shade concealed
 God vs helped, of his free grace
 None to him appealed,
 For none was so bad to feare the treason or the place

God his peacefull Monarch chose,
 To him the mist he did disclose,
 To him, and none other
 This hee did, O King, for thee,
 That thou thine owne renowne might'st see,
 Which no time can smother
 May blest *Charles*, thy comfort be,
 Firmer then his Brother
 May his heart the loue of peace and wisdom learn from
 thee

VII

To Musicke bent is my retyred minde,
 And faine would I some song of pleasure sing,
 But in vaine ioy no comfort now I finde,
 From heau'nly thoughts all true delight doth spring
 Thy power, O God, thy mercies, to record,
 Will sweeten eu'ry note and eu'ry word

All earthly pompe or beauty to expresse,
 Is but to carue in snow, on waues to write
 Celestiall things, though men conceiue them lesse,
 Yet fullest are they in themselues of light
 Such beames they yeeld as know no meanes to dye,
 Such heate they cast as lifts the Spirit high

VIII

Tune thy Musicke to thy hart,
Sing thy ioy with thankes, and so thy sorrow
Though Deuotion needes not Art,
Sometimes of the poore the rich may borrow

Striue not yet for curious wayes
Concord pleaseth more, the lesse 'tis strained,
Zeale affects not outward prayse,
Onely striues to show a loue vnfaigned

Loue can wondrous things affect,
Sweetest Sacrifice, all wrath appeasing, 10
Loue the highest doth respect,
Loue alone to him is euer pleasing

IX

Most sweet and pleasing are thy wayes, O God,
Like Meadows deckt with Christall streames and flowers
Thy paths no foote prophane hath euer trod
Nor hath the proud man rested in thy Bowers
There lues no Vultur, no deuouring Beare,
But onely Doues and Lambs are harbor'd there

The Wolfe his young ones to their prey doth guide,
The Foxe his Cubbs with false deceit endues,
The Lyons Whelpes suckes from his Damme his pride,
In hers the Serpent malice doth infuse 10
The darksome Desart all such beasts containes,
Not one of them in Paradise remaynes

X

Wise men patience neuer want,
Good men pittie cannot hide,
Feeble spirits onely vant
Of reuenge, the poorest pride
Hee alone, forgieue that can,
Beares the true soule of a man

Some there are, debate that seeke,
 Making trouble their content,
 Happy if they wrong the meeke,
 Vexe them that to peace are bent
 Such vndooe the common tye
 Of mankinde, societie

10

Kindnesse growne is, lately, colde,
 Conscience hath forgot her part,
 Blessed times were knowne of old,
 Long ere Law became an Art
 Shame deterr'd, not Statutes then,
 Honest loue was law to men

Deeds from loue, and words, that flowe,
 Foster like kinde *April* showres,
 In the warme Sunne all things grow,
 Wholsome fruits and pleasant flowres,
 All so thriues his gentle rayes,
 Where on humane loue displayes

20

XI

Neuer weather beaten Saile more willing bent to shore,
 Neuer tyred Pilgrims limbs affected slumber more,
 Than my wearied spright now longs to flye out of my troubled
 brest

O come quickly, sweetest Lord, and take my soule to rest

Euer blooming are the ioys of Heu'n's high paradise,
 Cold age deafes not there our eares, nor vapour dims our eyes
 Glory there the Sun outshines, whose beames the blessed
 onely see,

O come quickly, glorious Lord, and raise my spright to thee

XII

Lift vp to heau'n, sad wretch, thy heauy spright,
 What though thy sinnes, thy due destruction threat?
 The Lord exceedes in mercy as in might,
 His ruth is greater, though thy crimes be great
 Repentance needes not feare the heau'n's iust rod,
 It stayes eu'n thunder in the hand of God

With chearefull voyce to him then cry for grace,
Thy Faith and fainting Hope with Prayer reuiue,
Remorce for all that truely mourne hath place,
Not God, but men of him themselues depriue 10
Striue then, and hee will help, call him he'll heare
The Sonne needes not the Fathers fury feare

XIII

Loe, when backe mine eye,
Pilgrim like, I cast,
What fearefull wayes I spye,
Which, blinded, I securely past ?
But now heau'n hath drawne
From my browes that night,
As when the day doth dawne,
So cleares my long imprison'd sight
Straight the caues of hell,
Drest with flowres I see 10
Wherein false pleasures dwell,
That, winning most, most deadly be
Throngs of masked Feinds,
Wing'd like Angels flye,
Euen in the gates of Friends
In faire disguise blacke dangers lye
Straight to Heau'n I rais'd
My restored sight,
And with loud voyce I prais'd
The Lord of euer during light 20
And since I had stray'd
From his wayes so wide,
His grace I humble pray'd
Hence forth to be my guard and guide

XIII

As by the streames of *Babylon*
Farre from our natue soyle we sat,
Sweet *Ston*, thee we thought vpon,
And eu'ry thought a teare begat

Aloft the trees, that spring vp there,
 Our silent Harps wee pensue hung
 Said they that captiu'd us, Let's heare
 Some song, which you in *Sion* sung

Is then the song of our God fit
 To be prophaned in forraine land?

10

O *Salem*, thee when I forget,
 Forget his skill may my right hand!

Fast to the rooffe cleaue may my tongue,
 If mindelesse I of thee be found
 Or if, when all my ioys are sung,
Ierusalem be not the ground

Remember, Lord, how *Edoms* race
 Cryed in *Ierusalems* sad day,
 Hurl downe her wals, her towres deface,
 And, stone by stone, all leuell lay

20

Curst *Babels* seede! for *Salems* sake
 Iust ruine yet for thee remaines!
 Blest shall they be thy babes that take
 And 'gainst the stones dash out their braines

XV

Sing a song of ioy
 Prayse our God with mirth
 His flocke who can destroy?
 Is hee not Lord of heau'n and earth?

Sing wee then secure,
 Tuning well our strings
 With voyce, as Eccho pure,
 Let vs renowne the King of Kings

First who taught the day
 From the East to rise?
 Whom doth the Sunne obey
 When in the Seas his glory dyes?

10

Hee the Starres directs
 That in order stand
 Who heau'n and earth protects
 But hee that fram'd them with his hand?

Angels round attend,
Wayting on his will,
Arm'd millions hee doth send
To ayde the good or plague the ill 20

All that dread his Name,
And his Hests obserue,
His arme will shield from shame
Their steps from truth shall neuer swerue

Let us then reioyce,
Sounding loud his prayse
So will hee heare our voyce
And blesse on earth our peacefull dayes

XVI

Awake, awake, thou heauy spright,
That sleep'st the deadly sleepe of sinne,
Rise now and walke the waies of light,
'Tis not too late yet to begin
Seeke heauen earely, seeke it late
True faith still findes an open gate
Get vp, get vp, thou leaden man
Thy tracks to endlesse ioy or paine
Yeelds but the modell of a span,
Yet burnes out thy lifes lampe in vaine 10
One minute bounds thy bane, or blisse,
Then watch and labour, while time is

XVII

Come, chearfull day, part of my life, to mee
For while thou view'st me with thy fading light,
Part of my life doth still depart with thee,
And I still onward haste to my last night
Times fatall wings doe euer forward flye,
Soe eu'ry day we liue a day wee dye
But, O yee nights, ordain'd for barren rest,
How are my dayes depriu'd of life in you,
When heauy sleepe my soule hath dispossesst,
By fayned death life sweetly to renew! 10
Part of my life in that, you life denye
So eu'ry day we liue a day wee dye

XVIII

Seeke the Lord, and in his wayes perseuer
 O faint not, but as Eagles flye,
 For his steepe hill is high,
 Then struing gaine the top, and triumph euer
 When with glory there thy browes are crowned,
 New ioyes so shall abound in thee,
 Such sights thy soule shall see,
 That worldly thoughts shall by their beames be drowned
 Farewell, World, thou masse of meere confusion,
 False light, with many shadowes dimm'd, 10
 Old Witch, with new foyles trimm'd,
 Thou deadly sleepe of soule, and charm'd illusion
 I the King will seek, of Kings adored,
 Spring of light, tree of grace and blisse,
 Whose fruit so sou'raigne is
 That all who taste it are from death restored

XIX

Lighten, heauy hart, thy spright,
 The ioyes recall that thence are fled,
 Yeeld thy brest some liuing light,
 The man that nothing doth is dead
 Tune thy temper to these sounds,
 And quicken so thy ioylesse minde,
 Sloth the worst and best confounds
 It is the ruine of mankinde
 From her caue rise all distasts,
 Which vnresolu'd Despaire pursues, 10
 Whom soone after, Violence hasts,
 Her selfe vngratefull to abuse
 Skies are clear'd with stirring windes,
 Th' vnmoued water moonish growes,
 Eu'ry eye much pleasure findes
 To view a streame that brightly flowes

XX

Iacke and *Ione* they thinke no ill,
But louing lue, and merry still,
Doe their weeke dayes worke, and pray
Deuotely on the holy day
Skip and trip it on the greene,
And help to chuse the Summer Queene
Lash out, at a Country Feast,
Their siluer penny with the best

Well can they iudge of nappy Ale,
And tell at large a Winter tale, 10
Climbe vp to the Apple loft,
And turne the Crabs till they be soft
Tib is all the fathers ioy,
And little *Tom* the mothers boy
All their pleasure is content,
And care, to pay their yearely rent

Ione can call by name her Cowes,
And decke her windowes with greene boughs,
Shee can wreathes and tuttyes make,
And trimme with plums a Bridall Cake 20
Iacke knowes what brings gaine or losse,
And his long Flaile can stoutly tosse
Make the hedge, which others breake,
And euer thinke what he doth speake

Now, you Courtly Dames and Knights,
That study onely strange delights,
Though you scorne the home spun gray,
And reuell in your rich array
Though your tongues dissemble deepe,
And can your heads from danger keepe, 30
Yet, for all your pompe and traine,
Securer lues the silly Swaine

XXI

All lookes be pale, harts cold as stone,
For *Hally* now is dead, and gone,

Hally, in whose sight,

Most sweet sight,

All the earth late tooke delight

Eu'ry eye, weepe with mee

Ioyes drown'd in teares must be

His Iu'ry skin, his comely hayre,

His Rosie cheekes, so cleare and faire,

Eyes that once did grace

10

His bright face,

Now in him all want their place

Eyes and hearts weepe with mee !

For who so kinde as hee ?

His youth was like an *Aprill* flowre,

Adorn'd with beauty, loue, and powre

Glory strow'd his way,

Whose wreaths gay

Now are all turn'd to decay

Then againe weepe with mee

20

None feele more cause then wee

No more may his wisht sight returne,

His golden Lampe no more can burne

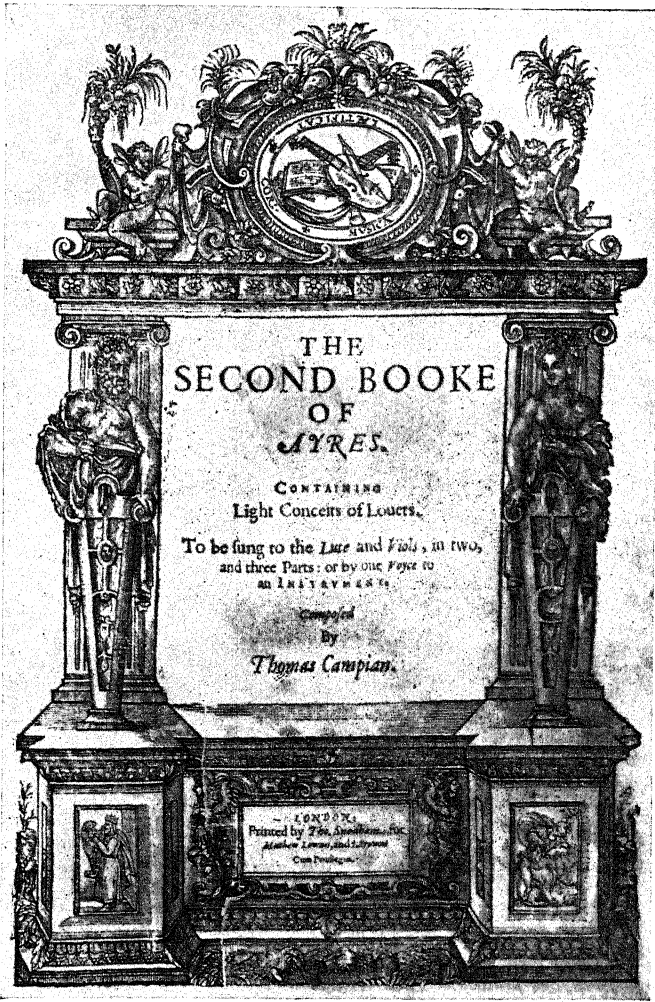
Quencht is all his flame,

His hop't fame

Now hath left him nought but name

For him all weepe with mee

Since more him none shall see



THE
SECOND BOOKE
OF
AYRES.

CONTAINING
Light Conceits of Louers.

To be sung to the *Lute* and *Viols*, in two,
and three Parts: or by one *Voyle* to
an *INSTRUMENT.*

Composed
by
Thomas Campian.

LONDON,
Printed by *J. B. Smith*, for
Andrew Lowndes, at the *Sign of the*
Gun in *St. Dunstons*.

TO THE RIGHT NOBLE, AND VERTVOVS

HENRY Lord CLIFFORD, Son and Heyre to
the Right Honourable, FRANCIS, Earle of
CVMBERLAND

Such dayes as weare the badge of holy red
Are for deuotion markt and sage delight,
The vulgar Low-dayes, vndistinguished,
Are left for labour, games, and sportfull sights

This seu'rall and so diff'ring vse of Time,
Within th'enclosure of one weeke wee finde,
Which I resemble in my Notes and Rime,
Expressing both in their peculiar kinde

Pure Hymnes, such as the seauenth day loues, doe leade,
Graue age did iustly challenge those of mee 10
These weeke day workes, in order that succede,
Your youth best fits, and yours, yong Lord, they be,
As hee is who to them their beeing gaue
If th' one, the other you of force must haue

Your Honors,

THOMAS CAMPIAN

To the READER

*That holy Hymnes with Louers cares are knit
Both in one Quire here, thou maist think't vnfit
Why do'st not blame the Stationer as well,
Who in the same Shop sets all sorts to sell?
Diuine with stiles prophane, graue shew'd with vaine,
And some matcht worse, yet none of him complaine*

I

Vaine men, whose follies make a God of Loue,
 Whose blindnesse beauty doth immortall deeme,
 Prayse not what you desire, but what you proue,
 Count those things good that are, not those that seeme
 I cannot call her true that's false to me,
 Nor make of women more then women be

How faire an entrance breakes the way to loue !
 How rich of golden hope and gay delight !
 What hart cannot a modest beauty moue ?
 Who, seeing cleare day once, will dreame of night ? 10
 Shee seem'd a Saint, that brake her faith with mee,
 But prou'd a woman as all other be

So bitter is their sweet, that true content
 Vnhappy men in them may neuer finde
 Ah, but without them none, both must consent,
 Else vncouth are the ioyes of eyther kinde
 Let vs then prayse their good, forget their ill
 Men must be men, and women women still

II

How eas'ly wert thou chained,
 Fond hart, by fauours fained !
 Why lu'd thy hopes in grace,
 Straight to dye disdained ?
 But since th' art now beguiled
 By Loue that falsely smiled,
 In some lesse happy place
 Mourne alone exiled !
 My loue still here increaseth,
 And with my loue my grieffe,
 While her sweet bounty ceaseth,
 That gaue my woes reliefe
 Yet 'tis no woman leaues me,
 For such may proue uniuert,
 A Goddess thus deceiues me,
 Whose faith who could mistrust ?

A Goddess so much graced,
That Paradice is placed
In her most heau'nly brest,
Once by loue embraced 20
But loue, that so kinde proued,
Is now from her remoued,
Nor will he longer rest
Where no faith is loued
If Powres Celestiall wound vs
And will not yeeld reliefe,
Woe then must needs confound vs,
For none can cure our grieve
No wonder if I languish
Through burden of my smart, 30
It is no common anguish
From Paradice to part

III

Harden now thy tyred hart, with more then flinty rage,
Ne'er let her false teares henceforth thy constant grieve assuage
Once true happy dayes thou saw'st when shee stood firme and kinde,

Both as one then lu'd and held one eare, one tongue, one minde

But now those bright houres be fled, and neuer may returne,
What then remaines but her vntruths to mourne?

Silly Traytesse, who shall now thy carelesse tresses place?
Who thy pretty talke supply, whose eare thy musicke grace?
Who shall thy bright eyes admire? what lips triumph with thine?
Day by day who'll visit thee and say 'th'art onely mine'? 10
Such a time there was, God wot, but such shall neuer be
Too oft, I feare, thou wilt remember me

IIII

O what vnhop't for sweet supply!
O what ioyes exceeding!
What an affecting charme feele I,
From delight proceeding!
That which I long despair'd to be,
To her I am, and shee to mee

Shee that alone in cloudy grieve
 Long to mee appeared,
 Shee now alone with bright reliefe
 All those clouds hath cleared
 Both are immortall and diuine
 Since I am hers, and she is mine

10

V

Where shee her sacred bowre adorne,
 The Riuers clearly flow,
 The groues and medowes swell with flowres,
 The windes all gently blow
 Her Sunne like beauty shines so fayre,
 Her Spring can neuer fade
 Who then can blame the life that striues
 To harbour in her shade?

Her grace I sought, her loue I wooed,
 Her loue though I obtaine,
 No time, no toyle, no vow, no faith,
 Her wished grace can gaine
 Yet truth can tell my heart is hers,
 And her will I adore,
 And from that loue when I depart,
 Let heau'n view me no more

10

Her roses with my prayers shall spring,
 And when her trees I praise,
 Their boughs shall blossome, mellow fruit
 Shall straw her pleasant wayes
 The words of harty zeale haue powre
 High wonders to effect,
 O why should then her Princely eare
 My words, or zeale neglect?

20

If shee my faith misdeemes, or worth,
 Woe-worth my haplesse fate
 For though time can my truth reueale,
 That time will come too late
 And who can glory in the worth,
 That cannot yeeld him grace?
 Content in eu'rything is not,
 Nor 10y in eu'ry place.

30

But from her bowre of Ioy since I
Must now excluded be,
And shee will not relieue my cares,
Which none can helpe but shee,
My comfort in her loue shall dwell,
Her loue lodge in my brest,
And though not in her bowre, yet I
Shall in her temple rest

42

VI

Faine would I my loue disclose,
Ask what honour might denye,
But both loue and her I lose,
From my motion if shee flye
Worse then paine is feare to mee
Then hold in fancy though it burne
If not happy, safe Ile be,
And to my clostred cares returne

Yet, ô yet, in vaine I strue
To repress my school'd desire,
More and more the flames reuiue,
I consume in mine owne fire
She would pittie, might shee know
The harmes that I for her endure
Speak then, and get comfort so,
A wound long hid growes past recure

10

Wise shee is, and needs must know
All th' attempts that beauty moues
Fayre she is, and honour'd so
That she, sure, hath tryed some loues
If with loue I tempt her then,
'Tis but her due to be desir'd
What would women thinke of men
If their deserts were not admir'd?

20

Women, courted, haue the hand
To discard what they distaste
But those Dames whom none demand
Want oft what their wils imbrac't

Could their firmnesse iron excell,
 As they are faire, they should be sought 30
 When true theeues use falsehood well,
 As they are wise they will be caught

VII

Giue beauty all her right,
 Shee's not to one forme tyed,
 Each shape yeelds faire delight,
 Where her perfections 'bide
Hellen, I grant, might pleasing be,
 And *Ros'mond* was as sweet as shee
 Some the quicke eye commend's,
 Some swelling lips and red,
 Pale lookes haue many friends,
 Through sacred sweetnesse bred 10
 Medowes haue flowres that pleasure moue,
 Though Roses are the flowres of loue
 Free beauty is not bound
 To one vn moued clime
 She visits eu'ry ground,
 And fauours eu'ry time
 Let the old loues with mine compare,
 My sou'raigne is as sweet, and fayre

VIII

O deare that I with thee might lue,
 From humane trace remoued
 Where iealous care might neither grieue,
 Yet each dote on their loued
 While fond feare may colour finde, Loue's seldome pleased,
 But much like a sicke mans rest, it's soone diseased
 Why should our mindes not mingle so,
 When loue and faith is plighted,
 That eyther might the others know,
 Alike in all delighted? 10
 Why should frailtie breed suspect, when hearts are fixed?
 Must all humane ioyes of force with griefe be mixed?

How oft haue wee eu'n smilde in teares,
Our fond mistrust repenting?
As snow when heavenly fire appears,
So melts loues hate relenting
Vexed kindnesse soone fals off and soone returneth
Such a flame the more you quench the more it burneth

IX

Good men, shew, if you can tell,
Where doth humane pittie dwell?
Farre and neere her I would seeke,
So vext with sorrow is my brest
She, (they say) to all, is meeke,
And onely makes th' vnhappy blest

Oh! if such a Saint there be,
Some hope yet remaines for me
Prayer or sacrifice may gaine
From her implored grace reliefe,
To release mee of my paine,
Or at the least to ease my grieve

10

Young am I, and farre from guile,
The more is my woe the while
Falshood with a smooth disguise
My simple meaning hath abus'd
Casting mists before mine eyes,
By which my senses are confus'd

Fair he is, who vow'd to me
That he onely mine would be,
But, alas, his minde is caught
With eu'ry gaudie bait he sees
And too late my flame is taught
That too much kindnesse makes men freese

20

From me all my friends are gone,
While I pine for him alone,
And not one will rue my case,
But rather my distresse deride
That I thinke there is no place
Where pittie euer yet did bide

30

X

What haruest halfe so sweet is
 As still to reape the kisses
 Grown ripe in sowing?
 And straight to be receiuer
 Of that which thou art giuer,
 Rich in bestowing?
 Kiss then, my haruest Queene,
 Full garners heaping,
 Kisses, ripest when th' are greene,
 Want onely reaping

10

The Doue alone expresses
 Her feruencie in kisses,
 Of all most louing
 A creature as offencelesse
 As those things that are sencelesse
 And void of mouing
 Let vs so loue and kisse,
 Though all enuie vs
 That which kinde, and harmlesse is,
 None can denie vs

20

XI

Sweet, exclude mee not, nor be diuided
 From him that ere long must bed thee
 All thy maiden doubts Law hath decided,
 Sure wee are, and I must wed thee
 Presume then yet a little more
 Here's the way, barre not the dore
 Tenants, to fulfill their Land lords pleasure,
 Pay their rent before the quarter
 'Tis my case, if you it rightly measure,
 Put mee not then off with laughter
 Consider then a little more
 Here's the way to all my store
 Why were dores in loues despight deuised?
 Are not Lawes enough restrayning?
 Women are most apt to be surprised
 Sleeping, or sleepe wisely fayning
 Then grace me yet a little more
 Here's the way, barre not the dore

10

XII

The peacefull westerne winde
The winter stormes hath tam'd,
And nature in each kinde
The kinde heat hath inflam'd
The forward buds so sweetly breathe
Out of their earthy bowers,
That heau'n which views their pompe beneath
Would faine be deckt with flowers

See how the morning smiles
On her bright easterne hill, 10
And with soft steps beguiles
Them that lie slumbring still
The musicke-louing birds are come
From cliffes and rocks vnknowne,
To see the trees and briers blome
That late were ouerflowne

What Saturne did destroy,
Loues Queene reuiués againe,
And now her naked boy
Doth in the fields remaine, 20
Where he such pleasing change doth view
In eu'ry liuing thing,
As if the world were borne anew
To gratifie the Spring

If all things life present,
Why die my comforts then?
Why suffers my content?
Am I the worst of men?
O, beautie, be not thou accus'd
Too rustly in this case 30
Vnkindly if true loue be vs'd,
'Twill yeeld thee little grace

XIII

There is none, O none but you,
That from mee estrange your sight,
Whom mine eyes affect to view
Or chained eares heare with delight

Other beauties others moue,
 In you I all graces finde,
 Such is the effect of loue,
 To make them happy that are kinde
 Women in fraile beauty trust,
 Onely seeme you faire to mee,
 Yet proue truely kinde and iust,
 For that may not dissembled be
 Sweet, afford mee then your sight,
 That, suruaying all your lookes,
 Endlesse volumes I may write
 And fill the world with enuyed bookes
 Which when after ages view,
 All shall wonder and despaire,
 Woman to finde man so true,
 Or man a woman halfe so faire

10

20

XIIII

Pin'd I am and like to die,
 And all for lacke of that which I
 Doe eu'ry day refuse
 If I musing sit or stand,
 Some puts it daily in my hand,
 To interrupt my muse
 The same thing I seeke and flie,
 And want that which none would denie
 In my bed, when I should rest,
 It breeds such trouble in my brest
 That scarce mine eyes will close,
 If I sleepe it seemes to be
 Oft playing in the bed with me,
 But, wak't, away it goes
 'Tis some spirit sure, I weene,
 And yet it may be felt and seene
 Would I had the heart and wit
 To make it stand and coniure it,
 That haunts me thus with feare
 Doubtlesse 'tis some harmlesse spright,

10

20

For it by day as well as night
Is ready to appeare
Be it friend, or be it foe,
Ere long Ile trie what it will doe

XV.

So many loues haue I neglected
Whose good parts might moue mee,
That now I liue of all reiected,
There is none will loue me
Why is mayden heate so coy?
It freezeth when it burneth,
Looseth what it might inioy,
And, hauing lost it, mourneth

Should I then wooe, that haue beene wooed,
Seeking them that flye mee?
When I my faith with teares haue vowed,
And when all denye mee,
Who will pittie my disgrace,
Which loue might haue preuented?
There is no submission base
Where error is repented

10

O happy men, whose hopes are licenc'd
To discourse their passion,
While women are confin'd to silence,
Loosing wisht occasion
Yet our tongues then theirs, men say,
Are apter to be mouing
Women are more dumbe then they,
But in their thoughts more rousing

20

When I compare my former strangenesse
With my present doting,
I pittie men that speake in plainnesse,
Their true hearts deuoting,
While wee with repentance iest
At their submissiue passion
Maydes, I see, are neuer blest
That strange be but for fashion

30

XVI

Though your strangenesse frets my hart,
 Yet may not I complaine
 You perswade me, 'tis but Art,
 That secret loue must faine
 If another you affect,
 'Tis but a shew t'auoid suspect
 Is this faire excusing? O, no, all is abusing

Your wisht sight if I desire,
 Suspitions you pretend,
 Causelesse you your selfe retire, 10
 While I in vaine attend
 This a Louer whets, you say,
 Still made more eager by delay
 Is this faire excusing? O, no, all is abusing

When another holds your hand,
 You sweare I hold your hart
 When my Riuals close doe stand,
 And I sit farre apart,
 I am neerer yet then they,
 Hid in your bosome, as you say 20
 Is this faire excusing? O, no, all is abusing

Would my Riual then I were,
 Or els your secret friend
 So much lesser should I feare,
 And not so much attend
 They enioy you, eu'ry one,
 Yet I must seeme your friend alone
 Is this faire excusing? O, no, all is abusing

XVII

Come away, arm'd with loues delights,
 Thy sprtefull graces bring with thee,
 When loues longing fights,
 They must the sticklers be
 Come quickly, come, the promis'd houre is wel-nye spent,
 And pleasure being too much deferr'd looseth her best content

Is shee come? O, how neare is shee?
 How farre yet from this friendly place?
 How many steps from me?
 When shall I her imbrace?

10

These armes Ile spred, which onely at her sight shall close,
 Attending as the starry flowre that the Suns noone tide knowes

XVIII

Come, you pretty false ey'd wanton,
 Leaue your crafty smiling
 Thinke you to escape me now
 With shipp'ry words beguiling?
 No, you mockt me th'other day,
 When you got loose, you fled away,
 But, since I haue caught you now,
 Ile clip your wings for flying
 Smothering kisses fast Ile heape,
 And keepe you so from crying

10

Sooner may you count the starres,
 And number hayle downe pouring,
 Tell the Osiers of the *Temmes*,
 Or *Goodwins* Sands deuouring,
 Then the thicke showr'd kisses here
 Which now thy tyred lips must beare
 Such a haruest neuer was,
 So rich and full of pleasure,
 But 'tis spent as soone as reapt,
 So trustlesse is loues treasure

20

Would it were dumb midnight now,
 When all the world lyes sleeping
 Would this place some Desert were,
 Which no man hath in keeping
 My desires should then be safe,
 And when you cry'd then would I laugh
 But if ought might breed offence,
 Loue onely should be blamed
 I would hie your seruant still,
 And you my Saint vnname

30

XIX

A secret loue or two I must confesse
 I kindly welcome for change in close playing,
 Yet my deare husband I loue ne'erthelesse,
 His desires, whole or halfe, quickly allaying,
 At all times ready to offer redresse
 His owne he neuer wants but hath it duely,
 Yet twits me I keepe not touch with him truly

The more a spring is drawne the more it flowes,
 No Lampe lesse light retaines by lightning others
 Is hee a looser his losse that nere knowes?
 Or is he wealthy that wast treasure smothers?
 My churl vowes no man shall sent his sweet Rose,
 His owne enough and more I giue him duely,
 Yet still he twits mee I keepe not touch truly

10

Wise Archers beare more than one shaft to field,
 The Venturer loads not with one ware his shipping,
 Should Warriars learn but one weapon to weilde,
 Or thriue faire plants e'er the worse for the slipping?
 One dish cloyes, many fresh appetite yeeld
 Mine own Ile vse, and his he shall haue duely,
 Iudge then what debter can keepe touch more truly

20

XX

Her rosie cheekes, her euer smiling eyes,
 Are Sphæares and beds where Loue in triumph lies
 Her rubine lips, when they their pearle vnlocke,
 Make them seeme as they did rise
 All out of one smooth Currall Rocke
 O that of other Creatures store I knew
 More worthy, and more rare
 For these are old, and shee so new,
 That her to them none should compare

O could she loue, would shee but heare a friend,
 Or that she only knew what sighs pretend
 Her lookes inflame, yet cold as Ice is shee
 Doe or speake, all's to one end,
 For what shee is that will shee be

10

Yet will I neuer cease her prayse to sing,
Though she giues no regard
For they that grace a worthlesse thing
Are onely greedy of reward

XXI

Where shall I refuge seeke, if you refuse mee?
In you my hope, in you my fortune lyes,
In you my life, though you vniust accuse me,
My seruice scorn, and merit vnderprise
 O bitter griefe, that exile is become
 Reward for faith, and pittie deafe and dumbe

Why should my firmnesse finde a seate so wau'ring?
My simple vowes, my loue you entertain'd,
Without desert the same againe disfau'ring,
Yet I my word and passion hold vnstain'd 10
 Oh wretched me, that my chiefe ioy should breede
 My onely griefe and kindnesse pittie neede!

FINIS

THE DESCRIPTION

of a Maske

 Presented in the

Banqueting roome at *Whitehall*, on

Saint Stephens night last, At the Mariage of

the Right Honourable the Earle of

Somerset And the right noble

the Lady *FRANCES*

Howard

*De dactylis
proetiosis
Emptor*

Written by *Thomas Campion*.

Whereunto are annexed diuers choysse *Ayres* composed
for this Maske that may be sung with a single voyce
to the Lute or Base-Viall.



L O N D O N

Printed by E. A for *Laurence Lisle*, dwelling in *Paules*
Church yard, at the signe of the *Tygers head*.

1 6 1 4.

*Pulchro pulchra datur, sociali fœdere amanti
Tandem nubit amans, ecquid amabilius?*

*Veræ ut supersint nuptiæ
Præte duplici face
Prætendat alteram necesse
Hymen, alteram par est Amor*

*Vni ego mallet placuisse docto,
Candido, et fastu sine iudicanti,
Millum quam nullibus imperitorum
Inque videntum*

The description of a Masque, Pre-

sented in the Banqueting roome at *Whitehall*,

On St *Stephens* night last At the Mariage

of the right Honourable the Earle of

Somerset, & the right noble the

Lady *Frances Howard*

In ancient times, when any man sought to shadowe or heighten his Inuention, he had store of feyned persons readie for his purpose, as *Satyres*, *Nymphes*, and their like such were then in request and beliefe among the vulgar But in our dayes, although 10 they haue not vtterly lost their vse, yet finde they so little credit, that our moderne writers haue rather transferred their fictions to the persons of Enchaunters and Commaunders of spirits, as that excellent Poet *Torquato Tasso* hath done, and many others

In imitation of them (having a presentation in hand for Persons of high State) I grounded my whole Inuention upon Inchauntmens and several transformations The work-manship whereof was vndertaken by M *Constantine*, an Italian, Architect to our late Prince *Henry* but he being too much of him selfe, and no way to be drawne to impart his intentions, fayled so farre in the assurance 20 he gaue that the mayne inuention, euen at the last cast, was of force drawne into a farre narrower compasse then was from the beginning intended The description whereof, as it was performed, I will as briefly as I can deliuer The place wherein the Maske was presented, being the Banqueting house at White Hall the vpper part, where the State is placed, was Theatred with Pillars, Scaffolds, and all things answerable to the sides of the Roome At the lower end of the Hall, before the Sceane, was made an Arch Tryumphall, passing beautifull, which enclosed the whole Workes The Sceane it selfe (the Curtaine being drawne) was in this manner 30 diuided

On the vpper part there was formed a Skye of Clowdes very artefically shadowed On either side of the Sceane belowe was set a high Promontory, and on either of them stood three large

pillars of golde the one Promontory was bounded with a Rocke standing in the Sea, the other with a Wood, In the midst betwene them appeared a Sea in perspectiue with ships, some cunningly painted, some arteficially sayling On the front of the Sceane, on either side, was a beautifull garden, with sixe seates a peece to receaue the Maskers behinde them the mayne Land, and in the midst of a paire of stayres made exceeding curiously in the form of a Schalop shell And in this manner was the eye first of all entertayned After the King, Queene, and Prince were placed,
 10 and preparation was made for the beginning of the Maske, there entred foure Squires, who as soone as they approached neare the Presence, humbly bowing themselues, spake as followeth

The first Squire.

That fruite that neither dreads the *Syrian* heats,
 Nor the sharp frosts which churlish *Boreas* threats,
 The fruite of *Peace* and *Ioy* our wishes bring
 To this high State, in a Perpetuall Spring
 Then pardon (Sacred Maestie) our grieve
 Vnseasonably that presseth for reliefe
 The ground whereof (if your blest eares can spare
 20 A short space of Attention) we'll declare
 Great Honors Herrald, *Fame*, hauing Proclaym'd
 This Nuptiall feast, and with it all enflam'd,
 From euery quarter of the earth three Knights
 (In Courtship seene, as well as Martiall fights)
 Assembled in the Continent, and there
 Decreed this night A solemne Seruice here
 For which, by sixe and sixe embarqu'd they were
 In seuerall Keeles, their Sayles for *Britaine* bent
 But (they that neuer fauour'd good intent)
 30 Deformed *Error*, that enchaunting fiend,
 And wing tongu'd *Rumor*, his infernall freind,
 With *Curiositie* and *Credulitie*,
 Both Sorceresses, all in hate agree
 Our purpose to divert, in vain they strue,
 For we in spight of them came neere t'arue,
 When sodainly (as Heauen and hell had met)
 A storme confus'd against our Tackle beat,
 Seuering the Ships but after what befell
 Let these relate, my tongu's too weake to tell

The second Squire.

A strange and sad Ostent our Knights distrest,
 For while the Tempests fierye rage increast,
 About our Deckes and Hatches, loe, appeare
 Serpents, as *Lerna* had been pour'd out there,
 Crawling about vs, which feare to eschew,
 The Knights the Tackle clumb'd, and hung in view,
 When violently a flash of lightning came,
 And from our sights did beare them in the flame
 Which past, no Serpent there was to be seene,
 And all was husht, as storme had neuer beene

10

The third Squire.

At Sea their mischeifes grewe, but ours at Land,
 For being by chance arriu'd, while our Knights stand
 To view their storme tost friends on two Cliffes neere,
 Thence, loe, they vanish'd, and sixe Pillars were
 Fixt in their footsteps, Pillars all of golde,
 Faire to our eyes, but wofull to beholde

The fourth Squire.

Thus with prodigious hate and crueltie,
 Our good Knights for their loue afflicted be,
 But, ô, protect vs now, Maesticke Grace,
 For see, those curst Enchanters presse in place
 That our past sorrowes wrought these, these alone
 Turne all the world into confusion

20

Towards the end of this speech, two Enchanters, and two Enchanteresses appeare *Error* first, in a skin coate scaled like a Serpent, and an antick habit painted with Snakes, a haire of curled Snakes, and a deformed visard With him *Rumor* in a skin coate full of winged Tongues, and ouer it an antick robe, on his head a Cap like a tongue, with a large paire of wings to it

Curiosity in a skin coate full of eyes, and an antick habit ouer it, a fantastick Cap full of Eyes

Credulity in the like habit painted with eares, and an antick Cap full of eares

When they had whispered a while as if they had reioyced at the wrongs which they had done to the Knights, the Musick and their Daunce began strait forth rusht the foure Windes confusedly, The Easterne Winde in a skin coate of the colour of the Sun-rising, with a yellow haire, and wings both on his shoulders and feete

40

The Western Wind in a skin coate of darke crimson, with crimson haire and wings

The Southerne Winde in a darke russet skin coate, haire and wings
sutable

The Northern Winde in a grisled skin coate, with haire and wings
accordingly

After them in confusion came the foure Elements *Earth*, in a skin
coate of grasse greene, a mantle painted full of trees, plants and flowers,
and on his head an oke growing

Water, in a skin coate waved, with a mantle full of fishes, on his
head a Dolphin

10 *Ayre*, in a skye coloured skin coate, with a mantle painted with
Fowle, and on his head an Eagle

Fire, in a skin coate, and a mantle painted with flames on his head
a cap of flames, with a Salamander in the midst thereof

Then entred the foure parts of the earth in a confused measure

Europe in the habit of an Empresse, with an Emperiall Crowne on
her head

Asia in a Persian Ladies habit, with a Crowne on her head

Africa like a Queene of the Moores, with a crown

America in a skin coate of the colour of the iuyce of Mulberies, on
20 her head large round brims of many coloured feathers, and in the midst
of it a small Crowne

All these hauing daunced together in a strange kind of confusion,
past away, by foure and foure

At which time, *Eternity* appeared in a long blew Taffata robe,
painted with Starres, and on her head a Crowne

Next, came the three Destinies, in long robes of white Taffata like
aged women, with Garlands of *Narcissus* Flowers on their heads, and
in their left hands they carried distaffes according to the descriptions
of *Plato* and *Catullus*, but in their right hands they carried altogether
30 a Tree of Golde

After them, came Harmony with nine Musitians more, in long
Taffata robes and caps of Tinsell, with Garlands guilt, playing and
singing this Song

Chorus.

*Vanish, vanish hence, confusion,
Dimme not Hymens goulden light
With false illusion
The Fates shall doe him right,
And faire Eternitie,*

40 *Who passe through all enchantements free*

*Eternitie singes alone
Bring away this Sacred Tree,
The Tree of Grace and Bountie,
Set it in Bel-Annas eye,*

*For she, she, only she
Can all Knotted spels vnty
Pull'd from the Stocke, let her blest Hands conuay
To any suppliant Hand, a bough,
And let that Hand aduance it now
Against a Charme, that Charme shall fade away*

Toward the end of this Song the three destinies set the Tree of Golde before the Queene

Chorus.

Since Knightly valour rescues Dames distressed, 10
By Vertuous Dames let charm'd Knights be released

After this Chorus, one of the Squires speakes

Since Knights by valour rescue Dames distrest,
Let them be by the Queene of Dames releast
So sing the Destinyes, who neuer erre,
Fixing this Tree of Grace and Bountie heere,
From which for our enchaunted Knights we craue
A branche, pull'd by your Sacred Hand, to haue,
That we may beare it as the Fates direct,
And manifest your glory in th' effect 20
In vertues fauour then, and Pittie now,
(Great Queene) vouchsafe vs a diuine touch't bough

At the end of this speech, the Queene puld a branch from the Tree and gaue it to a Nobleman, who deliuered it to one of the Squires

A Song while the Squires descend with the bough toward the Scene

*Goe, happy man, like th'Euening Starre,
Whose beames to Bride groomes well come are
May neither Hagge nor Feind withstand
The pow're of thy Victorious Hand
The Vncharm'd Knights surrender now, 30
By vertue of thy raised Bough*

*Away, Enchauntements, Vanish quite,
No more delay our longing sight
'Tis fruitelesse to contend with Fate,
Who giues vs pow're against your hate
Braue Knights, in Courtly pompe appeare
For now are you long-look't for heere*

Then out of the ayre a cloude descends, discovering sixe of the Knights alike, in strange and sumptuous atires, and withall on either side of the Cloud, on the two Promontories, the other sixe Maskers are sodainly transformed out of the pillars of golde, at which time, while they all come forward to the dancing-place, this Chorus is sung, and on the sodaine the whole Sceane is changed for whereas before all seemed to be done at the sea and sea coast, now the Promontories are sodainly remouued, and London with the Thames is very arteficially presented in their place

10

The Squire lifts vp the Bough

Chorus.

*Vertue and Grace, in spight of Charmes,
Haue now redeem'd our men at Armes,
Ther's no inchauntement can withstand,
Where Fate directs the happy hand*

The Maskers first Daunce.

*The third Song of three partes, with a Chorus of fve partes,
sung after the first Daunce*

20

*While danang rests, fit place to musicke graunting,
Good spels the Fates shall breath, al enuy daunting,
Kind eares with ioy enchaunting, chaunting*

Chorus

Io, Io Hymen

*Like lookes, like hearts, like loues are linck't together
So must the Fates be pleas'd, so come they hether,
To make this Ioy perseuer, euer*

Chorus

Io, Io Hymen

30

*Loue decks the spring, her buds to th' ayre exposing,
Such fire here in these bridall Breasts reposing,
We leaue with charmes enclosing, closing*

Chorus.

Io, Io Hymen

The Maskers second Daunce

The fourth Song, a Dialogue of three, with a Chorus after the second Daunce

- 1 Let vs now sing of Loues delight,
For he alone is Lord to night
- 2 Some friendship betweene man and man prefer,
But I th' affection betweene man and wife
- 3 What good can be in life,
Whereof no frutes appeare?
- 1 Set is that Tree in ill houre, 10
That yelds neither fruite nor flowre
- 2 How can man Perpetuall be,
But in his owne Posteritie?

Chorus

That pleasure is of all most bountifull and kinde,
That fades not straight, but leaues a liuing Ioy behinde

After this Dialogue the Maskers daunce with the Ladies, wherein spending as much time as they held fitting, they returned to the seates prouided for them

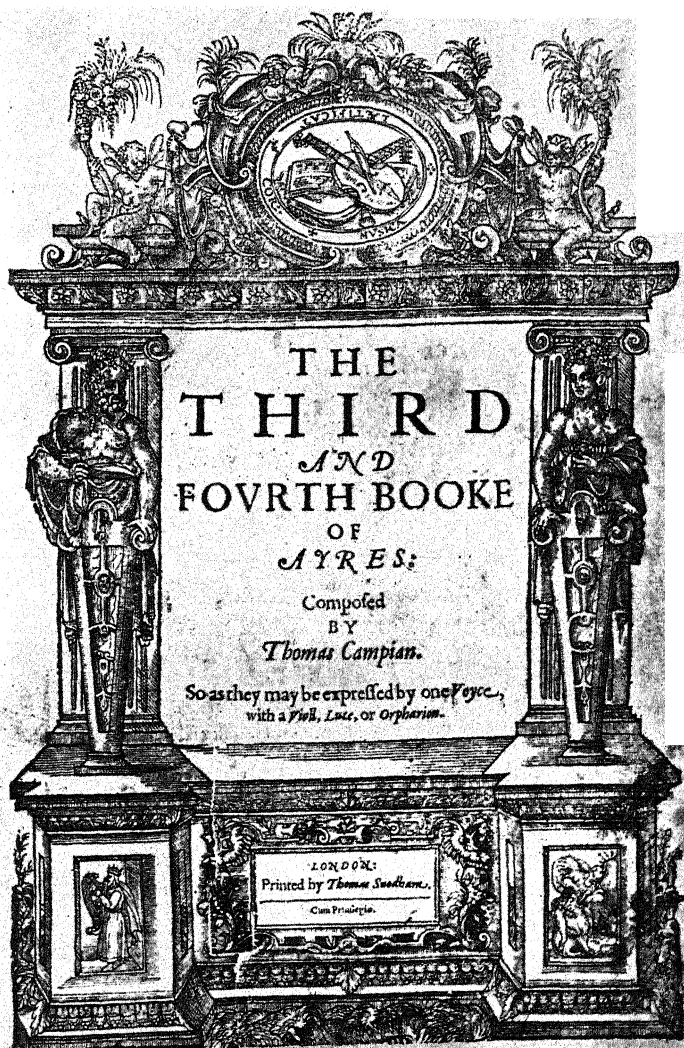
Straight in the Thames appeared foure Barges with skippers in 20 them, and withall this song was sung

*Come a shore, come, merrie mates,
With your nimble heeles and pates
Summon eu'ry man his Knight,
Enough honour'd is this night
Now, let your Sea borne Goddesses come,
Quench these lights, and make all dombe
Some sleepe, others let her call
And so Godnight to all, godnight to all*

At the conclusion of this song arriued twelue skippers in red capps, 30 with short cassocks and long slopps wide at the knees, of white canvas striped with crimson, white gloves and Pumps, and red stockings these twelue daunced a braue and liuely daunce, shouting and tryumphing after their manner

After this followed the Maskers last daunce, wherewith they retyred

At the Embarking of the Knights, the Squires approach the state, and speake



THE
THIRD
AND
FOURTH BOOKE
OF
AYRES:

Composed
BY
Thomas Campian.

So as they may be expressed by one Verse,
with a Psalm, Lute, or Orphan.

LONDON:
Printed by Thomas Sudham.,
Cum Privilegio.

A Table of all the Songs containd in the two Bookes following

The table of the first Booke

Oft haue I sigh'd	I	Fire that must flame	XV
Now let her change	II	If thou long'st so much	XVI
Were my heart as	III	Shall I come, sweet loue ?	XVII
Maids are simple, some men say	IIII	Thrice tosse these Oaken	XVIII
	IIII	Be thou then my beauty	XIX
So tyr'd are all my thoughts	V	Fire, fire, fire, fire, loe, here	XX
Why presumes thy pride	VI	O sweet delight	XXI
Kinde are her answeres	VII	Thus I resolute	XXII
O griefe, O spight	VIII	Come, ô come, my lifes	XXIII
O neuer to be moued	IX	Could my heart more	XXIIII
Breake now, my heart, and dye	X	Sleepe, angry beautie	XXV
	X	Silly boy, 'tis full Moone yet	
If Loue loues truth	XI		XXVI
Now winter nights enlarge	XII	Neuer loue vnlesse you can	
Awake, thou spring	XIII		XXVII
What is it that men possesse ?	XIIII	So quicke, so hot	XXVIII
	XIIII	Shall I then hope	XXIX

The Table of the seconde Booke

Leaue prolonging	I	Deare, if I with guile	XII
Respect my faith	II	O Loue, where are thy shafts ?	
Thou ioy'st, fond boy	III		XIII
Vayle, loue, mine eyes	IIII	Beauty is but a painted hell	XIIII
Euery Dame affects good fame	V	Are you what your ?	XV
	V	Since shee, euen shee	XVI
So sweet is thy discourse	VI	I must complaine	XVII
There is a Garden in her face	VII	Thinkest thou to seduce	XVIII
	VII	Her fayre inflaming eyes	XIX
To his sweet Lute	VIII	Turne all thy thoughts	XX
Young and simple though I am	IX	If any hath the heart to kill	XXI
	IX	Beauty, since you	XXII
Loue me or not	X	Your fayre lookes	XXIII
What meanes this folly ?	XI	Faine would I wed.	XXIIII

TO MY HONOVABLE FRIEND,
S^R THOMAS MOVNSON, KNIGHT
AND BARONET

Since now those clouds, that lately ouer cast
Your Fame and Fortune, are disperst at last
And now since all to you fayre greetings make,
Some out of loue, and some for pitties sake
Shall I but with a common stile salute
Your new enlargement? or stand onely mute?
I, to whose trust and care you durst commit
Your pined health, when Arte despayr'd of it?
I, that in your affliction often view'd
In you the fruits of manly fortitude, 10
Patience, and euen constancie of minde,
That Rocke like stood, and scorn'd both waue, and winde?
Should I, for all your ancient loue to me,
Endow'd with waighty fauours, silent be?
Your merits and my gratitude forbid
That eyther should in *Lethean* Gulfe lye hid
But how shall I this worke of fame expresse?
How can I better, after pensiuenesse,
Then with light straynes of Musicke, made to moue
Sweetly with the wide spreading plumes of loue? 20
These youth-born *Ayres*, then, prisoned in this Booke,
Which in your Bowres much of their beeing tooke,
Accept as a kinde offering from that hand
Which, ioyn'd with heart, your vertue may command
Who loue a sure friend, as all good men doe,
Since such you are, let these affect you to
And may the ioyes of that Crowne neuer end,
That innocence doth pittie and defend

Your deuoted,

THOMAS CAMPIAN

I

Oft haue I sigh'd for him that heares me not,
Who absent hath both loue and mee forgot
O yet I languish still through his delay
Dayes seeme as yeares when wisht friends breake their day

Had hee but lou'd as common louers vse,
His faithlesse stay some kindnesse would excuse
O yet I languish still, still constant mourne
For him that can breake vowes but not returne

II

Now let her change and spare not
Since she proues strange I care not
Fain'd loue charm'd so my delight
That still I doted on her sight
But she is gone, new ioies imbracing
And my desires disgracing

When did I erre in blindnesse?
Or vexe her with vnkindnesse?
If my cares seru'd her alone,
Why is shee thus vntimely gone?
True loue abides to th'houre of dying
False loue is euer flying

10

False, then farewell for euer
Once false proues faithful neuer
Hee that boasts now of thy loue,
Shall soone my present fortunes proue
Were he as faire as bright *Adonis*,
Faith is not had, where none is

III

Were my hart as some mens are, thy errors would not moue me,
But thy faults I curious finde and speake because I loue thee
Patience is a thing diuine and farre, I grant, aboue me

Foes sometimes befriend vs more, our blacker deedes obiecting,
 Then th'obsequious bosome guest, with false respect affecting,
 Friendship is the glasse of Truth, our hidden staines detecting

While I vse of eyes enioy and inward light of reason,
 Thy obseruer will I be and censor, but in season
 Hidden mischiefe to conceale in State, and Loue is treason

IIII

Maydes are simple, some men say,
 They, forsooth, will trust no men
 But should they mens wils obey,
 Maides were very simple then

Truth, a rare flower now is growne,
 Few men weare it in their hearts,
 Louers are more easily knowne
 By their follies, then deserts

Safer may we credit gue
 To a faithlesse wandring Iew
 Then a young mans vowes beleue
 When he sweares his loue is true

10

Loue they make a poore blinde childe,
 But let none trust such as hee
 Rather then to be beguil'd,
 Euer let me simple be

V

So tyr'd are all my thoughts, that, sence and spirits faile
 Mourning I pine, and know not what I ayle
 O what can yeeld ease to a minde
 Ioy in nothing that can finde?

How are my powres fore spoke? What strange distaste is this?
 Hence, cruell hate of that which sweetest is
 Come, come delight, make my dull braine
 Feele once heate of ioy againe

The louers teares are sweet, their mouer makes them so,
 Proud of a wound the bleeding Souldiers grow
 Poore I alone, dreaming, endure

10

Griefe that knowes nor cause nor cure

The Third Booke of Ayres. 163

And whence can all this grow? euen from an idle minde,
That no delight in any good can finde
Action alone makes the soule blest
Vertue dyes with too much rest

VI

Why presumes thy pride on that that must so priuate be,
Scarce that it can good be cal'd, though it seemes best to thee,
Best of all that Nature fram'd or curious eye can see?

'Tis thy beauty, foolish Maid, that, like a blossome, growes,
Which who viewes no more enioyes than on a bush a Rose,
That by manies handling fades, and thou art one of those

If to one thou shalt proue true and all beside reiect,
Then art thou but one mans good, which yeelds a poore effect,
For the common'st good by farre deserues the best respect

But if for this goodnesse thou thy selfe wilt common make, 10
Thou art then not good at all, so thou canst no way take
But to proue the meanest good, or else all good forsake

Be not then of beauty proud, but so her colours beare
That they proue not staines to her that them for grace should
weare

So shalt thou to all more fayre than thou wert borne appeare

VII

Kinde are her answers,
But her performance keeps no day,
Breaks time, as danciers
From their own Musicke when they stray
All her free fauors and smooth words,
Wing my hopes in vaine
O did euer voice so sweet but only faine?
Can true loue yeeld such delay,
Conuerting ioy to pain?

Lost is our freedome,
When we submit to women so
Why doe wee neede them,
When in their best they worke our woe?

There is no wisdom
 Can alter ends, by Fate prefixt
 O why is the good of man with euill mixt?
 Neuer were days yet cal'd two,
 But one night went betwixt

VIII

O griefe, O spight, to see poore Vertue scorn'd,
 Truth far exil'd, False arte lou'd, Vice ador'd,
 Free Justice sold, worst causes best adorned,
 Right cast by Powre, Pittie in vaine implor'd!
 O who in such an age could wish to liue,
 When none can haue or hold, but such as giue?

O times! O men! to Nature rebels growne,
 Poore in desert, in name rich, proud of shame,
 Wise, but in ill! Your stiles are not your owne,
 Though dearly bought, honour is honest fame
 Old Stories onely, goodnesse now containe,
 And the true wisdom that is iust, and plaine

10

IX

O neuer to be moued,
 O beauty vnrelenting!
 Hard hart, too dearly loued!
 Fond loue, too late repenting!
 Why did I dream of too much blisse?
 Deceitfull hope was cause of this
 O heare mee speake this, and no more,
 Liue you in ioy, while I my woes deplore!

All comforts despayred
 Distaste your bitter scorning,
 Great sorrows vnrepayred
 Admit no meane in mourning
 Dye, wretch, since hope from thee is fled,
 He that must dye is better dead
 O dear delight yet, ere I dye,
 Some pittie shew, though you reliefe deny

10

X

Breake now, my heart, and dye! Oh no, she may relent
Let my despaire preuayle! O stay, hope is not spent
Should she now fixe one smile on thee, where were despaire?
The losse is but easy, which smiles can repayre
A stranger would please thee, if she were as fayre

Her must I loue or none, so sweet none breathes as shee,
The more is my despayre, alas, shee loues not mee
But cannot time make way for loue through ribs of steele?
The Grecian, enchanted all parts but the heele,
At last a shaft daunted, which his hart did feele 10

XI

If Loue loues truth, then women doe not loue,
Their passions all are but dissembled shewes,
Now kinde and free of fauour if they proue,
Their kindnes straight a tempest ouerthrowes
Then as a Sea man the poore louer fares,
The storme drownes him ere hee can drowne his cares

But why accuse I women that deceiue?
Blame then the Foxes for their subtile wile
They first from Nature did their craft receiue
It is a womans nature to beguile 10
Yet some, I grant, in louing stedfast grow,
But such by vse are made, not nature, so

O why had Nature power at once to frame
Deceit and Beauty, traitors both to Loue?
O would Deceit had dyed when Beauty came
With her diuinenesse eu'ry heart to moue!
Yet doe we rather wish, what ere befall,
To haue fayre women false then none at all

XII

Now winter nights enlarge
The number of their houres,
And clouds their stormes discharge
Upon the ayrie towres

Let now the chimneys blaze
 And cups o'erflow with wine,
 Let well tun'd words amaze
 With harmonie diuine
 Now yellow waxen lights
 Shall waite on hunny Loue 10
 While youthfull Reuels, Masks, and Courtly sights,
 Sleeper leaden spels remoue

 This time doth well dispence
 With louers long discourse,
 Much speech hath some defence,
 Though beauty no remorse
 All doe not all things well,
 Some measures comely tread,
 Some knotted Riddles tell,
 Some Poems smoothly read 20
 The Summer hath his ioyes,
 And Winter his delights,
 Though Loue and all his pleasures are but toys,
 They shorten tedious nights

XIII

Awake, thou spring of speaking grace, mute rest becomes not
 thee,
 The fayrest women, while they sleepe, and Pictures, equall bee
 O come and dwell in loues discourses,
 Old renuing, new creating
 The words which thy rich tongue discourses
 Are not of the common rating
 Thy voyce is as an Eccho cleare which Musicke doth beget,
 Thy speech is as an Oracle which none can counterfeit
 For thou alone, without offending,
 Hast obtain'd power of enchanting, 10
 And I could heare thee without ending,
 Other comfort neuer wanting

 Some litle reason brutish lues with humane glory share,
 But language is our proper grace, from which they seuer'd are
 As brutes in reason man surpasses,
 Men in speech excell each other
 If speech be then the best of graces,
 Doe it not in slumber smother

XIIII

What is it all that men possesse, among themselues conuersing?
Wealth or fame, or some such boast, scarce worthy the rehearsing
Women onely are mens good, with them in loue conuersing

If weary, they prepare vs rest, if sicke, their hand attends vs,
When with griefe our hearts are prest, their comfort best be
friends vs

Sweet or sowre, they willing goe to share what fortune sends vs

What pretty babes with paine they beare, our name and form
presenting¹

What we get, how wise they keepe¹ by sparing, wants pre-
uenting,

Sorting all their household cares to our obseru'd contenting

All this, of whose large vse I sing, in two words is expressed,
Good wife is the good I praise, if by good men possessed, 11
Bad with bad in ill sute well, but good with good liue blessed

XV

Fire that must flame is with apt fuell fed,
Flowers that will thrue in sunny soyle are bred,
How can a hart feele heate that no hope findes?
Or can hee loue on whom no comfort shines?

Fayre, I confesse there's pleasure in your sight
Sweet, you haue powre, I grant, of all delight
But what is all to mee, if I haue none?
Churle that you are, t'niroy such wealth alone

Prayers moue the heau'ns but finde no grace with you,
Yet in your lookes a heauenly forme I view 10
Then will I pray againe, hoping to finde,
As well as in your lookes, heau'n in your minde

Saint of my heart, Queene of my life, and loue,
O let my vowes thy louing spirit moue
Let me no longer mourne through thy disdaine,
But with one touch of grace cure all my paine

XVI

If thou long'st so much to learne (sweet boy) what 'tis to loue,
 Doe but fixe thy thought on mee and thou shalt quickly proue
 Little sute, at first, shal win
 Way to thy abasht desire,
 But then will I hedge thee in
 Salamander like with fire

With thee dance I will, and sing, and thy fond dalliance
 beare,
 Wee the grouy hils will climbe, and play the wantons there,
 Other whiles wee'le gather flowres,
 Lying dalying on the grasse, 10
 And thus our delightfull howres
 Full of waking dreames shall passe

When thy ioyes were thus at height, my loue should turne
 from thee,
 Old acquaintance then should grow as strange as strange might
 be,
 Twenty riuals, thou should'st finde,
 Breaking all their hearts for mee,
 When to all Ile proue more kinde
 And more forward then to thee

Thus thy silly youth enrag'd, would soone my loue defie,
 But, alas, poore soule too late, chpt wings can neuer flye 20
 Those sweet houres which wee had past,
 Cal'd to minde thy heart would burne,
 And could'st thou flye ne'er so fast,
 They would make thee straight returne

XVII

Shall I come, sweet Loue, to thee,
 When the eu'ning beames are set?
 Shall I not e'cluded be?
 Will you finde no fained lett?
 Let me not, for pittie, more,
 Tell the long houres at your dore

Who can tell what theefe or foe,
In the couert of the night,
For his prey will worke my woe,
Or through wicked foule despight 10
So may I dye vnredrest,
Ere my long loue be possest
But to let such dangers passe,
Which a louers thoughts disdaine,
'Tis enough in such a place
To attend loues ioyes in vaine
Doe not mocke me in thy bed,
While these cold nights freeze me dead

XVIII

Thrice tesse these Oaken ashes in the ayre,
Thrice sit thou mute in this enchanted chayre,
And thrice three times tie vp this true loues knot,
And murmur soft, shee will, or shee will not
Goe burn these poys'nous weedes in yon blew fire,
These Screech-owles fethers and this prickling bryer,
This Cypresse gathered at a dead mans graue,
That all thy feares and cares, an end may haue
Then come, you Fayries, dance with me a round,
Melt her hard hart with your melodious sound 10
In vaine are all the charms I can deuise
She hath an Arte to breake them with her eyes

XIX

Be thou then my beauty named,
Since thy will is to be mine
For by that am I enflamed,
Which on all alike doth shine
Others may the light admire,
I onely truely feele the fire
But if lofty titles moue thee,
Challenge then a Sou'raignes place
Say I honour when I loue thee,
Let me call thy kindnesse grace 10
State and Loue things diuers bee,
Yet will we teach them to agree

Or if this be not sufficing,
 Be thou stil'd my Goddess then
 I will loue thee sacrificing,
 In thine honour, Hymnes Ile pen
 To be thine, what canst thou more?
 Ile loue thee, serue thee, and adore

XX

Fire, fire, fire, fire
 Loe here I burne in such desire
 That all the teares that I can straine
 Out of mine idle empty braine
 Cannot allay my scorching paine
 Come *Trent*, and *Humber*, and fayre *Thames*,
 Dread Ocean, haste with all thy streames
 And if you cannot quench my fire,
 O drowne both mee and my desire

Fire, fire, fire, fire
 There is no hell to my desire
 See, all the Riuers backward flye,
 And th' Ocean doth his waues deny,
 For feare my heate should drink them dry
 Come, heau'nly showres, then, pouring downe,
 Come you that once the world did drowne
 Some then you spar'd, but now saue all,
 That else must burne, and with mee fall

10

XXI

O sweet delight, O more than humane blisse,
 With her to lue that euer louing is,
 To heare her speake, whose words so well are plac't,
 That she by them, as they in her are grac't
 Those lookes to view, that feast the viewers eye,
 How blest is he that may so lue and dye!

Such loue as this the golden times did know,
 When all did reape, yet none tooke care to sow
 Such loue as this an endlesse Summer makes,
 And all distaste from fraile affection takes

10

So lou'd, so blest, in my belou'd am I,
 Which till their eves ake let vron men enuv

XXII

Thus I resolute, and time hath taught me so,
Since she is fayre and euer kinde to me,
Though she be wilde and wanton like in shew,
Those little staines in youth I will not see
That she be constant heauen I oft implore
If pray'rs preuaile not, I can doe no more
Palme tree the more you presse, the more it growes
Leave it alone, it will not much exceede
Free beauty if you strue to yoke, you lose,
And for affection strange distaste you breede 10
What Nature hath not taught, no Arte can frame
Wilde borne be wilde still, though by force made tame

XXIII

Come, O come, my lifes delight,
Let me not in langour pine
Loue loues no delay, thy sight,
The more enioy'd, the more druiue
O come, and take from mee
The paine of being depriu'd of thee
Thou all sweetnesse dost enclose,
Like a little world of blisse
Beauty guards thy looks the Rose
In them pure and eternall is 10
Come, then, and make thy flight
As swift to me as heau'nly light

XXIIII

Could my heart more tongues employ
Than it harbors thoughts of gnefe,
It is now so farre from ioy,
That it scarce could aske reliefe
Truest hearts by deedes vnkinde
To despayre are most enclin'd
Happy mindes that can redeeme
Their engagements how they please,
That no ioyes, or hopes esteeme,
Halfe so pretious as their ease 10
Wisdom should prepare men so
As if they did all foreknow

Yet no Art or Caution can
 Growne affections easily change,
 Vse is such a Lord of Man
 That he brookes worst what is strange
 Better neuer to be blest
 Than to loose all at the best

XXV

Sleepe, angry beauty, sleep, and feare not me
 For who a sleeping Lyon dares prouoke?
 It shall suffice me here to sit and see
 Those lips shut vp that neuer kindly spoke
 What sight can more content a louers minde
 Then beauty seeming harmlesse, if not kinde?
 My words haue charm'd her, for secure shee sleepes,
 Though guilty much of wrong done to my loue,
 And in her slumber, see, shee, close ey'd, weepes
 Dreames often more then waking passions moue 10
 Pleade, sleepe, my cause, and make her soft like thee,
 That shee in peace may wake and pittie mee

XXVI

Silly boy, 'tis ful Moone yet, thy night as day shines clearely,
 Had thy youth but wit to feare, thou couldst not loue so dearely
 Shortly wilt thou mourne when all thy pleasures are bereaued,
 Little knowes he how to loue that neuer was deceued

This is thy first mayden flame, that triumphes yet vnstayed,
 All is artlesse now you speake, not one word yet is fayned,
 All is heau'n that you behold, and all your thoughts are blessed,
 But no Spring can want his Fall, each *Troylus* hath his *Cresseid*

Thy well-order'd lockes ere long shall rudely hang neglected,
 And thy liuely pleasant cheare reade grieve on earth delected 10
 Much then wilt thou blame thy Saint, that made thy heart so
 holy,

And with sighs confesse, in loue, that too much faith is folly

Yet be iust and constant still, Loue may beget a wonder,
 Not vnlike a Summers frost, or Winters fatall thunder
 He that holds his Sweet hart true vnto his day of dying,
 Lues of all that euer breath'd most worthy the enuying

XXVII

Neuer loue vnlesse you can
Beare with all the faults of man
Men sometimes will iealous bee,
Though but little cause they see,
And hang the head, as discontent,
And speake what straight they will repent

Men that but one Saint adore,
Make a shew of loue to more
Beauty must be scorn'd in none,
Though but truely seru'd in one 10
For what is courtship, but disguise?
True hearts may haue dissembling eyes

Men when their affaires require,
Must a while themselues retire
Sometimes hunt, and sometimes hawke,
And not euer sit and talke
If these, and such like you can beare,
Then like, and loue, and neuer fear

XXVIII

So quicke, so hot, so mad is thy fond sute,
So rude, so tedious growne, in vrging mee,
That fame I would with losse make thy tongue mute,
And yeeld some little grace to quiet thee
An houre with thee I care not to conuerse,
For I would not be counted too peruerse,
But rooves too hot would proue for men all fire,
And hils too high for my vnused pace,
The groue is charg'd with thornes and the bold bryer,
Gray Snakes the meadowes shrowde in euery place 10
A yellow Frog, alas, will fright me so,
As I should start and tremble as I goe

Since then I can on earth no fit roome finde,
In heauen I am resolu'd with you to meete,
Till then, for Hopes sweet sake,* rest your tir'd minde,
And not so much as see mee in the streete
A heauenly meeting one day wee shall haue,
But neuer, as you dreame, in bed, or graue

XXIX

Shall I then hope when faith is fled?
Can I seeke loue when hope is gone?
Or can I lue when Loue is dead?
Poorely hee lues, that can loue none
Her vowes are broke, and I am free,
Shee lost her faith in loosing mee

When I compare mine owne euent,
When I weigh others like annoy,
All doe but heape vp discontents
That on a beauty build their ioy
Thus I of all complaine, since shee
All faith hath lost in loosing mee

10

So my deare freedome haue I gain'd,
Through her vnkindnesse and disgrace,
Yet could I euer lue enchain'd,
As shee my seruice did embrace
But shee is chang'd, and I am free
Faith failing her, Loue dyed in mee

TO MY WORTHY FRIEND,

Mr Iohn Mounson, Sonne and Heyre to

Sir Thomas Mounson, Knight and Baronet

On you th' affections of your Fathers Friends,
With his Inheritance by right descends,
But you your gracefull youth so wisely guide
That his you hold, and purchase much beside
Loue is the fruit of Vertue, for whose sake
Men onely liking each to other take
If sparkes of vertue shin'd not in you then,
So well how could you winne the hearts of men?
And since that honour and well suted Prayse
Is Vertues Golden Spurre, let mee now rayse 10
Vnto an act mature your tender age,
This halfe commending to your Patronage,
Which from your Noble Fathers, but one side,
Ordain'd to doe you honour, doth diuide
And so my loue betwixt you both I part,
On each side placing you as neare my heart

Yours euer,

THOMAS CAMPIAN

TO THE READER

*The Apothecaries haue Bookes of Gold, whose leaves being opened
are so light as that they are subiect to be shaken with the least breath, 20
yet rightly handled, they serue both for ornament and vse, such are
light Ayres But if any squeamish stomackes shall checke at two or
three vaine Ditties in the end of this Booke, let them poure off the clear-
est, and leaue those as dregs in the bottome Howsoeuer, if they be but
conferred with the Canterbury Tales of that venerable Poet Chaucer,
they will then appeare toothsome enough Some words are in these
Bookes, which haue beene cloathed in Musicke by others, and I am
content they then serued their turne yet giue mee now leaue to make
vse of mine owne Likewise you may finde here some three or four
Songs that haue beene published before, but for them, I referre you 30
to the Players Bill, that is stiled, Newly reuiu'd, with Additions, for
you shall finde all of them reformed, either in Words or Notes To
be briefe, all these Songs are mine, if you expresse them well, otherwise
they are your owne Farewell*

Yours, as you are his,

THOMAS CAMPIAN

I

Leaue prolonging thy distresse
 All delayes afflict the dying
 Many lost sighes long I spent, to her for mercy crying,
 But now, vaine mourning, cease
 Ile dye, and mine owne griefes release

Thus departing from this light
 To those shades that end all sorrow,
 Yet a small time of complaint, a little breath Ile borrow,
 To tell my once delight
 I dye alone through her despight

10

II

Respect my faith, regard my seruice past,
 The hope you wing'd call home to you at last
 Great prise it is that I in you shall gaine,
 So great for you hath been my losse and paine
 My wits I spent and time for you alone,
 Obseruing you and loosing all for one

Some rais'd to rich estates in this time are,
 That held their hopes to mine inferiour farre
 Such, scoffing mee, or pittying me, say thus,
 Had hee not lou'd, he might haue liu'd like vs
 O then, deare sweet, for loue and pitties sake
 My faith reward, and from me scandall take

10

III

Thou ioy'st, fond boy, to be by many loued
 To haue thy beauty of most dames approued,
 For this dost thou thy natue worth disguise
 And play'st the Sycophant t'obserue their eyes,
 Thy glass thou counsel'st more t'adorne thy skin,
 That first should schoole thee to be fayre within

'Tis childish to be caught with Pearle, or Amber,
 And woman like too much to cloy the chamber,
 Youths should the Field affect, heate their rough Steedes,
 Their hardned nerues to fit for better deedes
 Is't not more ioy strong Holds to force with swords
 Than womens weakenesse take with lookes or words?

10

Men that doe noble things all purchase glory
One man for one braue Act haue prou'd a story
But if that one tenne thousand Dames o'ercame,
Who would record it, if not to his shame?
'Tis farre more conquest with one to liue true
Then euery houre to triumph Lord of new

IIII

Vaile, loue, mine eyes, O hide from me
The plagues that charge the curious minde
If beauty priuate will not be,
Suffice it yet that she proues kinde
Who can vsurp heau'ns light alone?
Stars were not made to shine on one!

Griefes past recure fooles try to heale,
That greater harmes on lesse inflict,
The pure offend by too much zeale,
Affection should not be too strict

10

He that a true embrace will finde,
To beauties faults must still be blinde

V

Eu'ry Dame affects good fame, what ere her doings be,
But true prayse is Vertues Bayes which none may weare but she
Borrow'd guise fits not the wise, a simple look is best,
Natiue grace becomes a face, though ne'er so rudely drest
Now such new found toyes are sold, these women to disguise
That before the yeare growes old the newest fashion dyes

Dames of yore contended more in goodnesse to exceede,
Then in pride to be enui'd, for that which least they neede
Little Lawne then seru'd the Pawne, if Pawne at all there were,
Home spun thread, and houshold bread then held out all the
yeare

10

But th'attyes of women now weare out both house and land,
That the wiues in silkes may flow, at ebbe the Good men stand

Once agen, *Astræa*, then, from heau'n to earth descend,
And vouchsafe in their behalf these errorrs to amend
Aid from heau'n must make all eeu'n, things are so out of frame,
For let man strue all he can, hee needs must please his Dame
Happy man, content that gues and what hee gues, enioyes,
Happy Dame, content that lives, and breakes no sleepe for
toyes

VI

So sweet is thy discourse to me,
 And so delightfull is thy sight,
 As I taste nothing right but thee
 O why inuented Nature light?
 Was it alone for beauties sake,
 That her grac't words might better take?
 No more can I old ioyes recall
 They now to me become vnknowne,
 Not seeming to haue beene at all
 Alas, how soone is this loue growne
 To such a spreading height in me
 As with it all must shadowed be!

10

VII

There is a Garden in her face,
 Where Roses and white Lillies grow,
 A heau'nly paradise is that place,
 Wherein all pleasant fruits doe flow
 There Cherries grow, which none may buy
 Till Cherry ripe themselues doe cry
 Those Cherries fayrely doe enclose
 Of Orient Pearle a double row,
 Which when her louely laughter showes,
 They look like Rose buds fill'd with snow
 Yet them nor Peere nor Prince can buy,
 Till Cherry ripe themselues doe cry
 Her Eyes like Angels watch them still,
 Her Browes like bended bowes doe stand,
 Threatning with piercing frownes to kill
 All that attempt with eye or hand
 Those sacred Cherries to come nigh,
 Till Cherry ripe themselues doe cry

10

VIII

To his sweet Lute *Apollo* sung the motions of the Spheares,
 The wondrous order of the Stars, whose course diuides the yeares,
 And all the Mysteries about
 But none of this could *Midas* moue,
 Which purchast him his Asses eares

The Fourth Booke of Ayres. 179

Then *Pan* with his rude Pipe began the Country wealth
t' aduance ,
To boast of Cattle, flocks of Sheepe, and Goates, on hils that
dance,
With much more of this churlish kinde,
That quite transported *Midas* minde,
And held him rapt as in a trance 10
This wrong the *God of Musicke* scorned from such a sottish
Iudge,
And bent his angry bow at *Pan*, which made the Piper trudge
Then *Midas* head he so did trim
That eu'ry age yet talkes of him
And *Phæbus* right reuenged grudge

IX

Young and simple though I am,
I haue heard of *Cupids* name
Guesse I can what thing it is
Men desire when they doe kisse
Smoake can neuer burne, they say,
But the flames that follow may

I am not so foule or fayre
To be proud, nor to despayre ,
Yet my lips have oft obserued
Men that kiss them press them hard, 10
As glad lovers vse to do
When their new met loves they woo

Faith, 'tis but a foolish minde,
Yet me thinkes, a heate I finde,
Like thirstlonging, that doth bide
Euer on my weaker side,
Where they say my heart doth moue
Venus, grant it be not loue

If it be, alas, what then?
Were not women made for men? 20
As good 'twere a thing were past,
That must needes be done at last
Roses that are ouer blowne,
Growe lesse sweet, then fall alone

Yet nor Churle, nor silken Gull,
 Shall my Mayden blossome pull
 Who shall not I soone can tell,
 Who shall, would I could as well
 This I know, who ere hee be,
 Loue hee must, or flatter me

30

X

Loue me or not, loue her I must or dye,
 Leaue me or not, follow her needs must I
 O that her grace would my wisht comforts giue
 How rich in her, how happy should I lue !

All my desire, all my delight should be,
 Her to enioy, her to vnite to mee
 Enuy should cease, her would I loue alone
 Who loues by lookes, is seldome true to one

Could I enchant, and that it lawfull were,
 Her would I charme softly that none should heare 10
 But loue enforc'd rarely yeelds firme content,
 So would I loue that neyther should repent

XI

What meanes this folly, now to braue it so,
 And then to vse submission?
 Is that a friend that straight can play the foe?
 Who loues on such condition ?

Though Bryers breed Roses, none the Bryer affect
 But with the flowre are pleased
 Loue onely loues delight and soft respect
 He must not be diseased

These thorny passions spring from barren breasts,
 Or such as neede much weeding 10
 Loue only loues delight and soft respect,
 But sends them not home bleeding

Command thy humour, strue to giue content,
 And shame not loues profession
 Of kindnesse neuer any could repent
 That made choyce with discretion

XII

Deare if I with guile would guild a true intent
Heaping flatteries that in heart were neuer meant
Easely could I then obtaine
What now in vaine I force,
Fals hood much doth gaine,
Truth yet holds the better course

Loue forbid that through dissembling I should thrue,
Or in praysing you, my selfe of truth depriue
Let not your high thoughts debase
A simple truth in me, 10
Great is beauties grace,
Truth is yet as fayre as shee

Prayse is but the winde of pride, if it exceedes,
Wealth, pris'd in it selfe, no outward value needes
Fayre you are, and passing fayre,
You know it, and 'tis true
Yet let none despayre
But to finde as fayre as you

XIII

O Loue, where are thy Shafts, thy Quuer, and thy Bow?
Shall my wounds onely weepe, and hee vngaged goe?
Be iust, and strike him, too, that dares contemne thee so
No eyes are like to thine, though men suppose thee blinde,
So fayre they leuell when the marke they list to finde
Then, strike, ô strike the heart that beares the cruell minde
Is my fond sight deceiued? or do I *Cupid* spye,
Close ayming at his breast, by whom despis'd I dye?
Shoot home, sweet *Loue*, and wound him, that hee may not
flye

O then we both will sit in some vnhaunted shade, 10
And heale each others wound which *Loue* hath iustly made
O hope, ô thought too vaine, how quickly dost thou fade!

At large he wanders still, his heart is free from paine,
While secret sighes I spend, and teares, but all in vaine
Yet, *Loue*, thou know'st, by right, I should not thus complaine

XIIII

Beauty is but a painted hell
 Aye me, aye me,
 Shee wounds them that admire it,
 Shee kils them that desire it
 Gue her pride but fuell,
 No fire is more cruell

Pittie from eu'ry heart is fled
 Aye me, aye me,
 Since false desire could borrow
 Teares of dissembled sorrow,
 Constant vowes turn truthlesse,
 Loue cruele, Beauty ruthlesse

10

Sorrow can laugh, and Fury sing
 Aye me, aye me,
 My rauing griefes discouer
 I liu'd too true a louer
 The first step to madnesse
 Is the excesse of sadnesse

XV

Are you, what your faire lookes expresse?
 O then be kinde
 From law of Nature they digresse
 Whose forme sute not their minde
 Fairennesse scene in th' outward shape,
 Is but th' inward beauties Ape

Eyes that of earth are mortall made,
 What can they view?
 All's but a colour or a shade,
 And neyther alwayes true
 Reasons sight, that is eterne
 Eu'n the substance can discern

10

Soule is the Man, for who will so
 The body name?
 And to that power all grace we owe
 That deckes our liuing frame
 What, or how had housen bin,
 But for them that dwell therein?

Loue in the bosome is begot,
Not in the eyes, 20
No beauty makes the eye more hot,
Her flames the spright surprise
Let our louing minds then meete,
For pure meetings are most sweet

XVI

Since she, eu'n she, for whom I lu'd,
Sweet she by Fate from me is torne,
Why am not I of sence depriu'd,
Forgetting I was euer borne?
Why should I languish, hating light?
Better to sleepe an endlesse night
Be't eyther true, or aptly fain'd,
That some of *Lethes* water write,
'Tis their best med'cine that are pain'd
All thought to loose of past delight 10
O would my anguish vanish so!
Happy are they that neyther know

XVII

I must complain, yet doe enioy my Loue,
She is too faire, too rich in louely parts
Thence is my grief, for Nature, while she stroue
With all her graces and diuine Arts
To form her too too beautifull of hue,
Shee had no leasure left to make her true
Should I, agrieu'd, then wish shee were lesse fayre?
That were repugnant to mine owne desires
Shee is admir'd, new louers still repayre,
That kindles daily loues forgetfull fires 10
Rest, iealous thoughts, and thus resolute at last,
Shee hath more beauty then becomes the chaste

XVIII

Think'st thou to seduce me then with words that haue no
meaning?
Parats so can learne to prate, our speech by pieces glean
Nurses teach their children so about the time of weaning

Learne to speake first, then to wooe to wooing, much per
tayneth

Hee that courts vs, wanting Arte, soon falters when he fayneth,
Lookes a-squint on his discourse, and smiles, when hee com
plaineth

Skilfull Anglers hide their hookes, fit baytes for euery season,
But with crooked pins fish thou, as babes doe that want reason,
Gogions onely can be caught with such poore trickes of treason

Ruth forgiue me, if I err'd, from humane hearts compassion, 10
When I laught sometimes too much to see thy foolish fashion
But, alas, who lesse could doe that found so good occasion'

XIX

Her fayre inflaming eyes,
Chiefe authors of my cares,
I prai'd in humblest wise
With grace to view my teares
They beheld me broad awake,
But alas, no ruth would take

Her lips with kisses rich,
And words of fayre delight,
I fayrely did beseech,
To pittie my sad plight 10
But a voyce from them brake forth,
As a whirlewinde from the North

Then to her hands I fled,
That can grue heart and all,
To them I long did plead,
And loud for pittie call
But, alas, they put mee off,
With a touch worse then a scoffe

So backe I straight return'd,
And at her breast I knock'd, 20
Where long, in vaine I mourn'd,
Her heart so fast was lock'd
Not a word could passage finde,
For a Rocke inclos'd her minde

Then downe my pray'rs made way
To those most comely parts,
That make her flye or stay,
As they affect deserts
But her angry feete, thus mou'd,
Fled with all the parts I lou'd 30
Yet fled they not so fast,
As her enraged minde
Still did I after haste,
Still was I left behinde ,
Till I found 'twas to no end,
With a Spirit to contend

XX

Turne all thy thoughts to eyes,
Turn al thy haire to eares,
Change all thy friends to spies,
And all thy ioyes to feares
True Loue will yet be free,
In spite of Iealousie
Turne darknesse into day,
Coniectures into truth,
Beleeue what th' enuious say,
Let age interpret youth 10
True loue will yet be free,
In spite of Iealousie
Wrest euery word and looke,
Racke eu'ry hidden thought,
Or fish with golden hooke ,
True loue cannot be caught
For that will still be free,
In spite of Iealousie

XXI

If any hath the heart to kill,
Come rid me of this woefull paine
For while I lue I suffer still
This cruell torment all in vaine
Yet none aliue but one can guesse
What is the cause of my distresse

Thanks be to heau'n, no grieuous smart,
 No maladies my limbes annoy,
 I beare a sound and sprightfull heart,
 Yet hie I quite depriu'd of ioy 10
 Since what I had in vaine I craue,
 And what I had not now I haue
 A Loue I had, so fayre, so sweet,
 As euer wanton eye did see
 Once by appointment wee did meet
 Shee would, but ah, it would not be
 She gaue her heart, her hand shee gaue,
 All did I giue, shee nought could haue
 What Hagge did then my powers forespeake,
 That neuer yet such taint did feelee' 20
 Now shee reiects me as one weake,
 Yet am I all compos'd of steele
 Ah, this is it my heart doth grieue
 Now though shee sees, shee'le not beleue

XXII

Beauty, since you so much desire
 To know the place of *Cupids* fire,
 About you somewhere doth it rest,
 Yet neuer harbour'd in your brest,
 Nor gout like in your heele or toe,
 What foole would seeke Loues flame so low?
 But a little higher, but a little higher,
 There, there, ô there lyes *Cupids* fire
 Thinke not, when *Cupid* most you scorne,
 Men iudge that you of Ice were borne, 10
 For though you cast loue at your heele,
 His fury yet sometime you feelee
 And whereabouts if you would know,
 I tell you still not in your toe
 But a little higher, but a little higher,
 There, there, ô there lyes *Cupids* fire

XXIII

Your faire lookes vrge my desire
 Calme it, sweet, with loue
 Stay, ô why will you retire?
 Can you churlish proue?

If loue may perswade,
Loues pleasures, deare, deny not
Here is a groue secur'd with shade
O then be wise, and flye not

Harke, the Birds delighted sing,
Yet our pleasure sleepes 10
Wealth to none can profit bring,
Which the miser keeps
O come, while we may,
Let's chayne Love with embraces,
Wee haue not all times time to stay,
Nor safety in all places

What ill finde you now in this,
Or who can complaine?
There is nothing done amisse
That breedes no man payne 20
'Tis now flow'ry *May*,
But eu'n in cold *December*,
When all these leaues are blowne away,
This place shall I remember

XXIIII

Faine would I wed a faire yong man that day and night could
please mee,
When my mind or body griued that had the powre to ease
mee
Maids are full of longing thoughts that breed a bloudlesse
sickenesse,
And that, oft I heare men say, is onely cur'd by quicknesse
Oft I haue beene woo'd and prai'd, but neuer could be moued,
Many for a day or so I haue most dearly loued,
But this foolish mind of mine straight loathes the thing resolued,
If to loue be sinne in mee that sinne is soone absolued
Sure I thinke I shall at last flye to some holy Order
When I once am settled there then can I flye no farther 10
Yet I would not dye a maid, because I had a mother
As I was by one brought forth I would bring forth another

FINIS

A NEW WAY OF MAKING FOWRE

parts in *Counter-point*, by a
most familiar, and infallible

RULE

Secondly, a necessary discourse of *Kejes*,
and their proper *Closes*.

Thirdly, the allowed passages of all *Concords*
perfect, or imperfect, are declared.

*Also by way of Preface, the nature of the Scale is
expressed, with a briefe Method teaching to Sing.*

By THO CAMPION.



LONDON:

Printed by T S for John Browne, and are to be
sold at his shop in Saint Dunstons Church-yard,
in Fleetstreet.

TO THE FLOWRE OF PRINCES, CHARLES, PRINCE OF GREAT BRITTAINE

The first inuentor of Musicke (most sacred Prince,) was by olde records *Apollo*, a King, who, for the benefit which Mortalls receiued from his so diuine inuention, was by them made a God *Dauid* a Prophet, and a King, excelled all men in the same excellent Art What then can more adorne the greatnesse of a Prince, then the knowledge thereof? But why should I, being by profession a Physition, offer a worke of Musicke to his Highnesse? *Galene* either first, or next the first of Physitions, became so expert a Musition, that he could not containe himselfe, but needes he must apply all the proportions of Musicke to the vncertaine motions of the pulse 10
Such far fetcht Doctrinne dare I not attempt, contenting my selfe onely with a poore, and easie inuention, yet new and certaine, by which the skill of Musicke shall be redeemed from much darknesse, wherein enuious antiquitie of purpose did inuolue it To your gracious hands most humbly I present it, which if your Clemency will vouchsafe fauourably to behold, I haue then attained to the full estimate of all my labour Be all your daies euer musicall (most mighty Prince) and a sweet harmony guide the euent of all your royall actions So zealously wisheth

Your Highnesse

most humble seruant,

THO CAMPION

THE PREFACE.

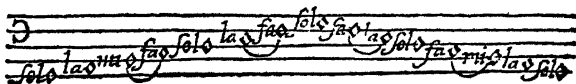
There is nothing doth trouble, and disgrace our Traditionall Musition more then the ambiguity of the termes of Musicke, if he cannot rightly distinguish them, for they make him uncapable of any rationall discourse in the art hee professeth As if wee say a lesser Thurd consists of a Tone, and a Semi tone, here by a Tone is ment a perfect Second, or as they name it a whole note But if wee aske in what Tone is this or that song made, then by Tone we intend the key which guides and ends the whole song Likewise the word Note is sometimes used properly, as when in respect of the forme of it, we name it
10 *a round or square Note, in regard of the place we say, a Note in rule or a Note in space, so for the time, we call a Briefe or Sem briefe a long Note, a Crotchet or Quauer a short note Sometime the word Note is otherwise to be understood, as when it is, signum pro signato, the signe for the thing signified so we say a Sharpe, or flat Note, meaning by the word Note, the sound it signifies, also we terme a Note high, or low, in respect of the sound The word Note simply produced hath yet another signification, as when we say this is a sweet Note, or the Note I like, but not the words, wee then meane by this word Note, the whole tune, putting the part for the whole but*
20 *this word Note with addition, is yet far otherwise to be understood, as when we say a whole Note, or a halfe Note, we meane a perfect or imperfect Second, which are not Notes, but the seuerall distances betweene two Notes, the one being double as much as the other, and although this kinde of calling them a whole and a halfe Note, came in first by abusion, yet custome hath made that speech now passable In my discourse of Musicke, I haue therefore strued to be plaine in my tearmes, without nice and vnprofitable distinctions, as that is of tonus maior, and tonus minor, and such like, whereof there can be made no vse*
30 *In like manner there can be no greater hinderance to him that desires to become a Musition, then the want of the true vnderstanding of the Scale, which proceeds from the error of the common Teacher, who can doe nothing without the olde Gam vt, in which there is but one Chiffe, and one Note and yet in the same Chiffe he wil sing re and sol It is most true that the first inuention of the gam-vt was*

a good inuention, but then the distance of Musicke was cancelled within the number of twenty Notes, so were the sixe Notes properly inuented to helpe youth in vowelling, but the liberty of the latter age hath giuen Musicke more space both aboue and below, altering thereby the former naming of the Notes the curious obseruing whereof hath bred much vnnecessary difficultie to the learner, for the Scale may be more easily and plainely exprest by foure Notes, then by sixe, which is done by leauing out Vt and Re

The substance of all Musicke, and the true knowledge of the scale, consists in the observations of the halfe note, which is expressed either by M₁ Fa, or La Fa, and they being knowne in their right places, the other Notes are easily applied unto them

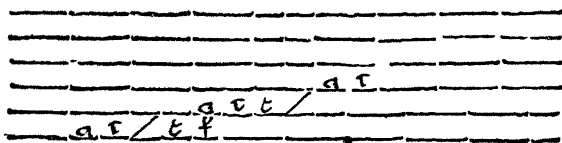
To illustrate this I will take the common key which we call Gam vt, both sharpe in Beml and flat, as also flat in Elami, and shew how with ease they may be expressed by these foure Notes, which are Sol, La, Mi, Fa

I shall neede no more then one eight for all, and that I have chosen to be in the Base, because all the vpper eights depend vpon the lowest eight, and are the same with it in nature, then thus first in the sharpe



First observe the places of the halfe Notes, which are marked with a halfe circle, and remember that if the lowest be M₁ Fa, the upper halfe Note is La Fa, and contrariwise if the lowest halfe Note be La Fa, the upper must be M₁ Fa

It will giue great light to the understanding of the Scale, if you trye it on a Lute, or Voyall, for there you shall plainly perceiue that there goe two frets to the raising of a whole Note, and but one to a halfe Note, as on the Lute in this manner the former eight may be expressed



Here you may discern that betweene A and C and C and E is 30
interposed a fret, which makes it double as much as E and F which
is markt for the halfe Note, so the whole Note you see containes in it

Of Counterpoint.

THE parts of Musicke are in all but foure, howsoever some skilfull Musitions haue composed songs of twenty, thirty, and forty parts for be the parts neuer so many, they are but one of these foure in nature The names of those foure parts are these The *Base* which is the lowest part and foundation of the whole song The *Tenor*, placed next aboue the *Base* next aboue the *Tenor* the *Meane* or *Counter-Tenor*, and in the highest place the *Treble* These foure parts by the learned are said to resemble the foure Elements, the *Base* expresseth the true nature of the earth, who being the grauest and lowest of all the Elements, is as
10 a foundation to the rest The *Tenor* is likened to the water, the *Meane* to the Aire, and the *Treble* to the Fire Moreouer, by how much the water is more light then the earth, by so much is the Aire lighter then the water, and Fire then Aire They haue also in their natue property euery one place aboue the other, the lighter vppermost, the waightiest in the bottome Hauing now demonstrated that there are in all but foure parts, and that the *Base* is the foundation of the other three, I assume that the true sight and iudgement of the vpper three must proceed from the lowest, which is the *Base*, and also I conclude that euery part in nature
20 doth affect his proper and naturall place as the elements doe

True it is that the auncient Musitions who entended their Musicke onely for the Church, tooke their sight from the *Tenor*, which was rather done out of necessity then any respect to the true nature of Musicke for it was vsuall with them to haue a *Tenor* as a *Theame*, to which they were compelled to adapt their other parts But I will plainly conuince by demonstration that contrary to some opinions the *Base* containes in it both the Aire and true iudgement of the Key, expressing how any man at the first sight may view in it all the other parts in their originall
30 essence

In respect of the variety in Musicke which is attained to by farther proceeding in the Arte, as when Notes are shifted out of their natue places, the *Base* aboue the *Tenor*, or the *Tenor* aboue the *Meane*, and the *Meane* aboue the *Treble*, this kinde

of Counterpoint, which I promise, may appeare simple and onely fit for young beginners (as indeede chiefly it is) yet the right speculation may giue much satisfaction, euen to the most skilfull, laying open vnto them, how manifest and certaine are the first grounds of Counterpoint

First, it is in this case requisite that a formall Base, or at least part thereof be framed, the Notes, rising and falling according to the nature of that part, not so much by degrees as by leaps of a third, fourth, or fift, or eight, a sixt being seldome, a seauenth
 10 neuer vsed, and neyther of both without the discretion of a skilfull Composer Next wee must consider whether the Base doth rise or fall, for in that consists the mistery That rising or that falling doth neuer exceed a fourth, for a fourth aboue, is the same that a fift is vnderneath, and a fourth vnderneath is as a fift aboue, for example, if a Base shall rise thus



The first rising is said to be by degrees, because there is no Note betweene the two Notes, the second is by leaps, for *G* skips ouer *A* to *B* and so leaps into a third, the third example also leaps two Notes into a fourth Now for this fourth if the Base
 20 had descended from *G* aboue to *C* vnderneath, that descending fift in sight and vse had beene all one with the fourth, as here you may discerne, for they both begin and end in the same keys thus



This rule likewise holds if the Notes descend a second, third, or fourth, for the fift ascending is all one with the fourth descending, example of the first Notes



The third two Notes which make the distance of a fourth, are all one with this fift following



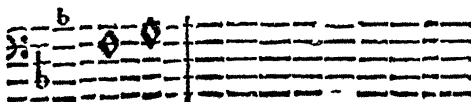
But let vs make our approach yet neerer If the Base shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the Base, shall fall into an eight, that which is a fift shall passe into a third, and that which is an eight shall remoue into a fift

But that all this may appeare more plaine and easie, I haue drawne it all into these sixe figures

8	3	5
3	5	8

Though you finde here onely mentioned and figured a third, 10
fift and eight, yet not onely these single concords are ment, but by them also their compounds, as a tenth, a twelfth, a fifteenth, and so vpward, and also the vnison as well as the eight

This being graunted, I will giue you example of those figures prefixed When the Base riseth, beginning from the lowest figure, and rising to the vpper, as if the Base should rise a second, in this manner



Then if you will beginne with your third, you must set your Note in *Alamire*, which is a third to *Ffaut*, and so looke vpward, and that cord which you see next about it vse, and that is an 20
eight in *Gsolreut*

After that, if you will take a fift to the first Note, you must looke vpward and take the third you finde there for the second Note Lastly if you take an eight for the first Note, you must take of the second Note the corde about it, which is the fift

Example of all the three parts added to the Base

Treble.

Meane.

Tenor.

Base.

The notation shows four staves. The Treble staff has notes with intervals of 8 and 5. The Meane staff has notes with intervals of 5 and 3. The Tenor staff has notes with intervals of 3 and 8. The Base staff has notes with intervals of 3 and 8.

What parts arise out of the rising of the second, the same answer in the rising of the third and fourth, thus

Treble.

Meane.

Tenor.

The notation shows four staves. The Treble staff has notes with intervals of 8 and 5. The Meane staff has notes with intervals of 5 and 3. The Tenor staff has notes with intervals of 3 and 8. The Base staff has notes with intervals of 3 and 8.

This riseth a third, this riseth a fourth

Base.

The notation shows the Base staff with notes and intervals of 3 and 8.

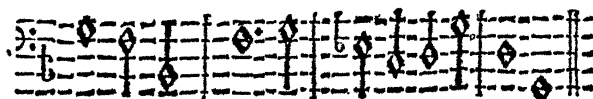
Albeit any man by the rising of parts, might of himselfe conceue the same reason in the falling of them, yet that nothing may

be thought obscure, I will also illustrate the descending Notes by example

If the Base descends or falls, a second, third, or fourth, or riseth a fift (which is all one as if it had fallen a fourth, as has beene shewed before) then looke vpon the sixe figures, where in the first place you shall finde the eight which descends into the third, in the second place the third descending into the fift, and in the third and last place the fift which hath vnder it an eight



Thus much for the rising and falling of the Base in seuerall, now I will give you a briefe example of both of them mixed ¹⁰ together in the plainest fashion, let this straine serue for the Base



The first two Notes fall a second, the second and third Notes fall a fift, which you must call rising a forth, the third and forth Notes rise a fift which you must name the fourth falling, the fourth and fift Notes rise a second, the fift and sixt notes fall a third, the sixt and seauenth Notes also fall a third, the seauenth and eight rise a second, the eight and ninth Notes rise a fourth, the ninth and tenth fall a fourth, the tenth and eleuenth Notes fall a fift, which you must reckon rising a fourth

Being thus prepared, you may chuse whether you will begin with an eight, a fift, or a third, for as soone as you haue taken any one of these, all the other Notes follow necessarily without respect of the rest of the parts, and euery one orderly without mixing, keeps his proper place about the other, as here you may easily discern



- Let vs examine onely one of the parts, and let that be the Tenor, because it stands next to the Base. The first Note in *B* is a third to the Base, which descends to the second Note of the
- 10 Base now looke among the sixe figures, and when you haue found the third in the vpper place, you shall finde vnder it a fift, then take that fift which is *C* next from *F* to *B* below, is a fift descending, for which say ascending, and so you shall looke for the fift in the lowest row of the figures, about which stands a third which is to be taken, that third stands in *D* then from *B* to *F* the Base rises a fift, but you must say falling, because a fift rising and a fourth falling is all one, as hath beene often declared before, now a third when the Base falls requires a fift to follow it. But
- 20 Cords cannot but conceiue the necessitie of consequence in all these with helpe of those sixe figures?

But let them that haue not proceeded so farre, take this note with them concerning the placing of the parts, if the vpper part or Treble be an eight, the Meane must take the next Cord vnder

it, which is a fift, and the Tenor the next Cord vnder that, which is a third But if the Treble be a third, then the Meane must take the eight, and the Tenor the fift Againe, if the vpper most part stands in the fift or twelue, (for in respect of the learners ease, in the simple Concord I conclude all his compounds) then the Meane must be a tenth, and the Tenor a fift Moreouer, all these Cords are to be seene in the Base, and such Cords as stand about the Notes of the Base are easily knowne, but such as in sight are found vnder it, trouble the young beginner, let him therefore know that a third vnder the Base, is a sixt about it, and if it be a greater third, it yeelds the lesser sixt about, if the lesser third, the greater sixt A fourth vnderneath the Base is a fift about, and a fift vnder the Base is a fourth about it A sixt beneath the Base is a third about, and if it be the lesser sixt, then is the third about the greater third, and if the greater sixt vnderneath, then is it the lesser third about, and thus far haue I digressed for the Schollers sake

If I should discouer no more then this already deciphered of Counter point, wherein the natue order of foure parts with vse of the Concords, is demonstratiuely expressed, might I be mine owne Iudge, I had effected more in Counterpoint, then any man before me hath euer attempted, but I will yet proceed a little farther And that you may perceiue how cunning and how certaine nature is in all her operations, know that what Cords haue held good in this ascending and descending of the Base answered in the contrary by the very same rule, though not so formally as the other, yet so, that much vse is and may be made of this sort of Counter point To keepe the figures in your memorie, I will here place them againe, and vnder them plaine examples

8	3	5
3	5	8





In these last examples you may see what variety nature offers of her selfe, for if in the first Rule the Notes follow not in expected formality, this second way being quite contrary to the other, affords vs sufficient supply the first and last two Notes rising and falling by degrees, are not so formall as the rest, yet thus they may be mollified, by breaking two of the first Notes



How both the waies may be mixed together, you may perceue by this next example, wherein the blacke Notes distinguish
 10 the second way from the first



In this example the fift and sixt Notes of the three vpper parts are after the second way, for from the fourth Note of the Base, which is in from *G* and goeth to *B* is a third rising, so that according to the first rule, the eight should passe into a fift, the fift into a third, the third into an eight but here contrariwise the eight goes into a third, the fift into an eight, and the third into a fift, and by these Notes you may censure the rest of that kinde

Though I may now seeme to haue finished all that belongs to this sort of Counterpoint, yet there remaines one scruple, 10 that is, how the sixt may take place here, which I will also declare Know that whensoever a sixt is requisite, as in *B* or in *E* or *A* the key being in *Gammut*, you may take the sixt in stead of the fift, and vse the same Cord following which you would haue taken if the former cord had beene a fift example





The sixth in both places (the Base rising) passes into a third, as it should haue done if the sixth had beene a fifth. Moreover if the Base shall vse a sharpe, as in *F* sharpe, then must we take the sixth of necessity, but the eighth to the Base may not be vsed, so that exception is to be taken against our rule of Counterpoint, To which I answer thus, first, such Bases are not true Bases, for where a sixth is to be taken, either in *F* sharpe, or in *E* sharpe, or in *B* or in *A* the true Base is a third lower, *F* sharpe in *D*, *E* in *C*, *B* in *G*, *A* in *F*, as for example



- 10 In the first Base two sixes are to be taken, by reason of the imperfection of the Base, wanting due latitude, the one in *E* the other in *F* sharpe, but in the second Base the sixes are removed away and the Musicke is fuller

Neuerthelesse, if any be pleased to vse the Base sharpe, then in stead of the eight, to the Base hee may take the third to the Base, in this manner





Here the Treble in the third Note, when it should haue past into the sharpe eight in *F* takes for it a third to the Base in *A* which causeth the Base and Treble to rise two thirds, whereof we will speake hereafter

Note also that when the Base stands in *E* flat, and the part that is an eight to it must passe into a sharpe or greater third, that this passage from the flat to the sharpe would be vnformall, and therefore it may be thus with small alteration auoided, by remouing the latter part of the Note into the third aboue, which though it meets in vnison with the vpper part, yet it is right good, ¹⁰ because it jumps not with the whole, but onely with the last halfe of it

Example

For the second example looke hereafter in the rule of thirds, but for the first example here if in the Meane part the third Note that is diuided, had stood still a Minum (as by rule it should) and so had past into *F* sharpe, as it must of force be made sharpe at a close, it had beene then passing vnformall

But if the same Base had beene set in the sharpe key, the rest of the parts would haue falne out formall of themselues without any helpe, as thus



But if the third Note of the Base in *E* flat had been put in his place of perfection, that is in *C* a third lower then the other parts would haue answered fitly, in this manner



When the Base shall stand still in one key, as aboue it doth in the third Note, then the other parts may remoue at their pleasure

Moreouer it is to be obserued that in composing of the Base, you may breake it at your pleasure, without altering any of the other parts as for example

Treble.

Meane

Tenor

*Base
plaine.*

*Base ds.
usded.*

One other observation more I will handle that doth arise out of this example, which according to the first rule may hold thus

Treble.

Meane.

Tenor.

Base

Herein are two errors, first in the second Notes of the Base and Treble, where the third to the Base ought to have been sharpe, secondly in the second and third Notes of the same parts, where the third being a lesser third, holds while the Base falls into a fifth which is vnelegant, but if the vpper third had beene

the greater third, the fifth had fitly followed, as you may see in the third and fourth Notes of the Tenor and the Base

But that scruple may be taken away by making the second Note of the Treble sharpe, and in stead of a fifth by removing the third Note into a sixth

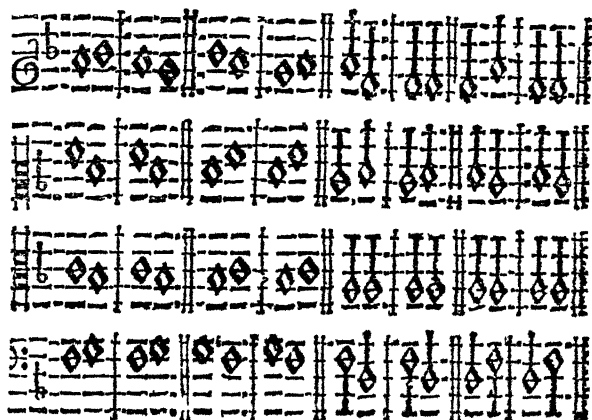
Example

There may yet be more variety afforded the Base, by ordering the fourth Notes of the vpper parts according to the second rule, thus



But that I may (as neere as I can) leaue nothing vntoucht

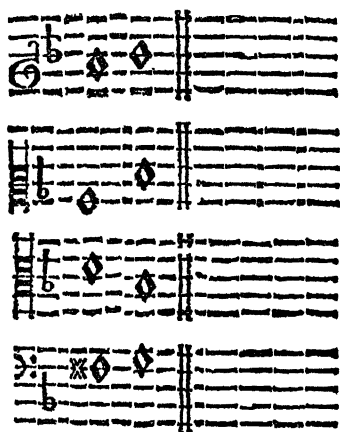
concerning this kinde of Counterpoint, let vs now consider how two thirds being taken together between the Treble and the Base, may stand with our Rule For sixes are not in this case to be mentioned, being distances so large that they can produce no formality Besides the sixt is of it selfe very imperfect, being compounded of a third which is an imperfect Concord, and of a fourth which is a Discord and this the cause is, that the sixes produce so many fourths in the inner parts As for the third it being the least distance of any Concord, is therefore easily to be reduced into good order For if the Base and Treble doe rise 10 together in thirds, then the first Note of the Treble is regular with the other part, but the second of it is irregular, for by rule in stead of the rising third, it should fall into the eight In like sort if the Base and Treble doe fall two thirds, the first Note of the Treble is irregular, and is to be brought into rule by being put into the eight, but the second Note is of it selfe regular Yet whether those thirds be reduced into eights or no, you shall by supposition thereof finde out the other parts, which neuer vary from the rule but in the sharpe Base But let mee explaine my selfe by example 20



The first two Notes of the Treble are both thirds to the Base, but in the second stroke,¹ the first Note of the Treble is a third, and the second, which was before a third, is made an eight, onely to shew how you may finde out the right parts which are to be vsed when you take two thirds between the Treble and the Base

For according to the former rule, if the Base descends, the third then in the Treble is to passe into the eight, and the meane must first take an eight, then a fift, and the Tenor a fift, then a third, and these are also the right and proper parts if you returne the eight of the Treble into a third againe, as may appeare in the first example of the Base falling, and consequently in all the rest

But let vs proceed yet farther, and suppose that the Base shall vse a sharpe, what is then to be done? as if thus



If you call to minde the rule before deliuered concerning the
 10 sharpe Base, you shall here by helpe thereof see the right parts, though you cannot bring them vnder the rule for if the first Note of the Base had been flat, the Meane part should haue taken that, and so haue descended to the fift, but being sharpe you take for it (according to the former obseruation) the third to the Base, and so rise vp into the fift The Tenor that should take a fift, and so fall by degrees into a third, is heere forced by reason of the sharpe Base, for a fift to take a sixt and so leap downward into the third And so much for the thirds

Lastly in fauour of young beginners let me also adde this, that
 20 the Base intends a close as often as it riseth a fift, third or second and then immediately either falls a fift, or riseth a fourth In like manner if the Base falls a fourth or second and after falls a fift, the Base insinuates a close, and in all these cases the part must hold, that in holding can vse the fourth or eleauenth, and so passe eyther into the third or tenth

Thus, or thus Thus, or thus.

Thus, or thus Thus, or thus.

Thus or thus

In the examples before set downe I left out the closes, of purpose that the Cords might the better appeare in their proper places, but this short admonition will direct any young beginner to helpe that want at his pleasure And thus I end my treatise of Counterpoint both briefe and certaine, such as will open an easie way to them that without helpe of a skilful Teacher endeauour to acquire the first grounds of this Arte

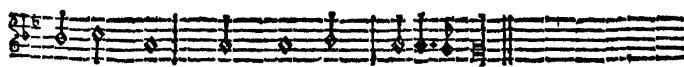
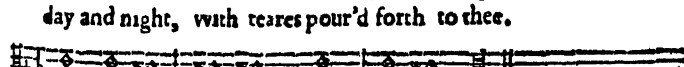
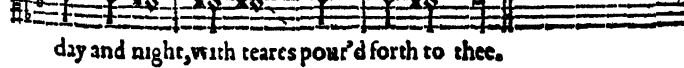
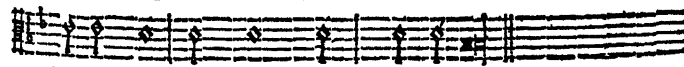
A shorte Hymne, Composed after this forme of Counterpoint, to shew how well it will become any Diuine, or graue Subject


 Lord haue mercy vpon mee, O heare my prayrs both

 Lord haue mercy vpon mee, O heare my prayrs both

 Lord haue mercy vpon mee, O heare my prayrs both

 Lord haue mercy vpon mee, O heare my prayrs both

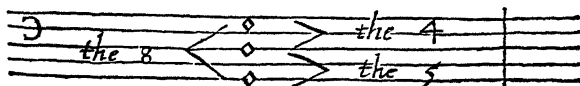

 day and night, with teares pour'd forth to thee.

 day and night, with teares pour'd forth to thee.

 day and night, with teares pour'd forth to thee.

 day and night, with teares pour'd forth to thee.

In this Aire the last Note onely is, for sweetnesse sake, altered from the rule, in the last Note of the Treble, where the eight being a perfect Concord, and better befitting an outward part at the Close, is taken for a third, and in the Tenor in stead of the fift, that third is taken descending, for in a middle part, imperfection is not so manifest as in the Treble at a close which is the perfection of a song

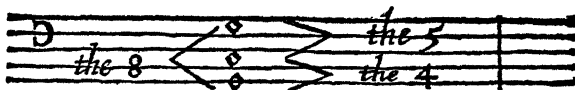
Of the Tones of Musicke.

Of all things that belong to the making vp of a Musition, the most necessary and vsefull for him is the true knowledge of the Key or Moode, or Tone, for all signifie the same thing, with the closes belonging vnto it, for there is no tune that can haue any grace or sweetnesse, vnlesse it be bounded within a proper key, without running into strange keyes which haue no affinity with the aire of the song I haue therefore thought good in an easie and briefe discourse to endeauour to expresse that, which many in large and obscure volumes haue made fearefull to the idle Reader

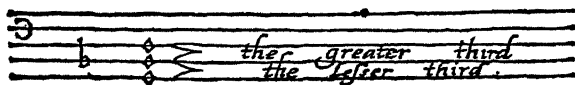
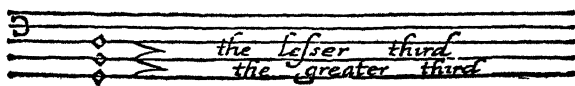
The first thing to be herein considered is the eight which is equally diuided into a fourth, and a fift as thus



Here you see the fourth in the vpper place, and the fift in the lower place, which is called *Modus authenticus* but contrary thus

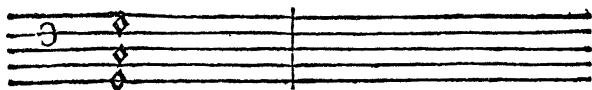


This is called *Modus plagalys*, but howsoever the fourth in the eight is placed, wee must haue our eye on the fift, for that onely discouers the key, and all the closes pertaining properly thereunto This fift is also diuided into two thirds, sometimes the lesser third hath the vpper place, and the greater third supports it below, sometimes the greater third is higher, and the lesser third rests in the lowest place, as for example



The lowest Note of this fift, beares the name of the Key, as if the eight be from *G* to *G* the fift from *G* beneath to *D* above, *G* being the lowest Note of the fift, shoves that *G* is the key, and if one should demaund in what key your song is set, you must answer in *Ganvt*, or *Gsolreut*, that is in *G*

If the compasse of your song shall fall out thus



Respect not the fourth below, but looke to your fift above, and the lowest Note of that fift assume for your key, which is *C* then diuide that fift into his two thirds, and so you shall finde out all
 10 the closes that belong to that key

The maine and fundamentall close is in the key it selfe, the second is in the vpper Note of the fift, the third is in the vpper Note of the lowest third, if it be the lesser third, as for example, if the key be in *G* with *B* flat, you may close in these three places



The first close is that which maintaines the aire of the key, and may be vsed often, the second is next to be preferd, and the last, last

But if the key should be in *G* with *B* sharpe, then the last
 20 close being to be made in the greater or sharpe third is vnproper, and therefore for variety sometime the next key above is ioyned with it, which is *A* and sometimes the fourth key, which is *C* but these changes of keyes must be done with iudgement, yet haue I aptly closed in the vpper Note of the lowest third of the key, the

key being in *F* and the vpper Note of the third standing in *A* as you may perceue in this Aire



In this aire the first close is in the vpper note of the fift, which from *F* is *C* the second close is in the vpper Note of the great third, which from *F* is *A*

But the last and finall close is in the key it selfe, which is *F* as it must euer be, wheresoeuer your key shall stand, either in *G* or *C* or *F* or elsewhere, the same rule of the fift is perpetuall, being diuided into thirds, which can be but two waies, that is, eyther when the vpper third is lesse by halfe a Note then the lower, or when the lower third contains the halfe Note, which is *Mi Fa*, or *La Fa*

If the lower third contains the halfe Note it hath it eyther aboue as *La Mi Fa La Mi*, being the whole Note, and *Mi Fa* but halfe so much, that is the halfe Note, or else when the halfe Note is vnderneath as in *Mi Fa Sol Mi Fa*, is the halfe Note, and *Fa Sol* is the whole Note, but whether the halfe Note be vppermost or lowermost, if the lowest third of the fift be the lesser third, that key yeelds familiarly three closes, example of the halfe Note, standing in the vpper place was shewed before, now I will set downe the other



But for the other keyes that diuide the fift, so that it hath the lesse thrd aboue, and the greater vnderneath, they can challenge but two proper closes, one in the lowest Note of the fift which is the fundamentall key, and the other in the vppermost Note of the same wherin also you may close at pleasure True it is that the key next aboue hath a great affinity with the right key, and may therefore as I said before be vsed, as also the fourth key aboue the finall key

Examples of both in two beginnings of Songs



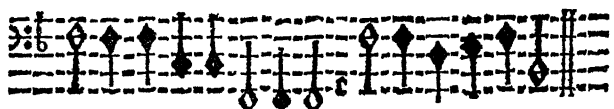
In the first example *A* is mixt with *G* and in the second *C* is ioyned with *G* as you may vnderstand by the second closes of both
 10 To make the key knowne is most necessary in the beginning of a song, and it is best exprest by the often vsing of his proper fift, and fourth, and thirds, rising or falling

There is a tune ordinarily vsed, or rather abused, in our Churches, which is begua in one key and ended in another, quite contrary to nature, which error crept in first through the ignorance of some parish Clarks, who vnderstood better how to vse the keyes of their Church doores, then the keyes of Musicke,

at which I doe not much meruaile, but that the same should passe in the booke of Psalmes set forth in foure parts, and authorised by so many Musitions, makes mee much amazed This is the tune

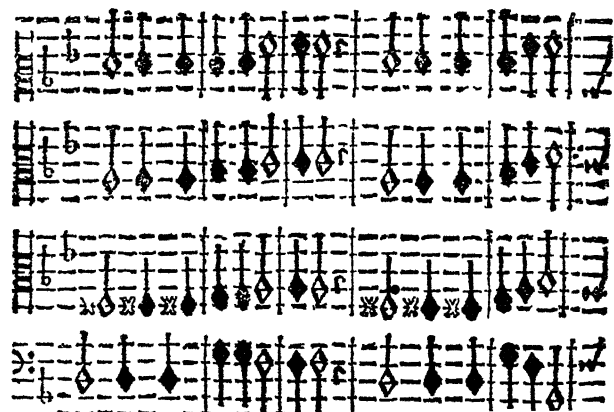


If one should request me to make a Base to the first halfe of his aire, I am perswaded that I ought to make it in this manner



Now if this be the right Base (as without doubt it is) what a strange vnaireable change must the key then make from *F* with the first third sharp to *G* with *B* flat

But they haue found a shift for it, and beginne the tune vpon the vpper Note of the fift, making the third to it flat, which is as absurd as the other For first they erre in rising from a flat third into the vnison, or eight, which is condemned by the best Musitions, next the third to the fift, is the third which makes the cadence of the key, and therefore affects to be shape by nature as indeed the authour of the aire at the first intended it should be I will therefore so set it downe in foure parts according to former Rule of Counterpoint





This was the Authors meaning, and thus it is lawfull to beginne a song in the fift, so that you maintaine the aire of the song, ioyning to it the proper parts, but for such dissonant and extra uagant errors as I haue iustly reprehended, I heartily wish they should be remedied, especially in deuine seruice, which is deuoted to the great authour of all harmony And briefly thus for the Tones

Of the taking of all Concords, perfect and imperfect

Of all the latter writers in Musicke, whom I haue knowne, the best and most learned, is *Zethus Calusius* a Germane, who out of the choicest Authors, hath drawne into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect, to whom I would referre our Musitions, but that his booke is scarce any where extant, and besides it is written in Latine, which language few or none of them vnderstand I am therefore content for their sakes to become a Translator, yet so, 10 that somewhat I wil adde, and somewhat I will alter

The consecution of perfect concords among themselues is easie, for who knowes not that two eights or two fifts are not to be taken rising or falling together, but a fift may eyther way passe into an eight, or an eight into a fift, yet most conueniently when the one of them moues by degrees, and the other by leaps, for when both skip together the passage is lesse pleasant The waies by degrees are these



The fourth way is onely excepted against, where the fift riseth into the eight, and in few parts it cannot well be admitted, but in 20 songs of many voices it is oftentimes necessary

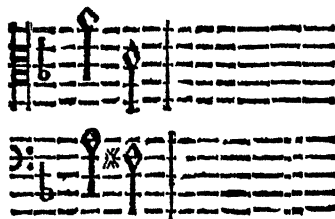
The passage also of perfect Concords into imperfect, eyther rising or falling, by degrees or leaps, is easie, and so an vnison may passe into a lesser third, or a greater third, also into the lesser sixt, but seldome into the greater sixt A fift passeth into the greater sixt, and into the lesser sixt, as also into the greater or lesser third, and so you must judge of their eights,

220 *Of the taking of all Concords*

for *de octauis idem est iudicium*, and therefore when you reade an vnison, or a fift, or a third, or a sixt, know that by the simple Concords, the Compounds also are meant

Note here that it is not good to fall with the Base, being sharpe in *F* from an eight vnto a sixt

As thus



or thus



But concerning imperfect cords, because they obserue not all one way in their passages, we will speake of them seuerally, first
10 declaring what Relation not harmonically doth signifie, whereof mention will be made hereafter

Relation or reference, or respect not harmonically is *Mi* against *Fa* in a crosse forme, and it is in foure Notes, when the one being considered crosse with the other doth produce in the Musicke a strange discord Example will yeeld it more plaine



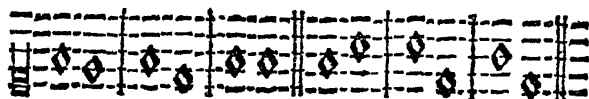
The first Note of the vpper part is in *Elami* sharpe, which being considered, or referred to the second Note of the lower part which

is *Elami*, made flat by the cromaticke flat signe, begets a false second, which is a harsh discorde, and though these Notes sound not both together, yet in few parts they leaue an offence in the eare The second example is the same descending, the third is from *Elami* sharpe in the first Note of the lower part, to the second note in the vpper part, it being flat by reason of the flat signe, and so betweene them they mixe in the Musicke a false fift, the same doth the fourth example, but the fift example yeelds a false fourth, and the sixt a false fift

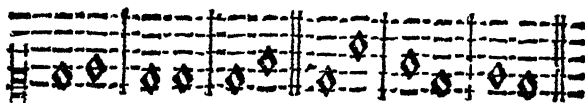
There are two kindes of imperfect concords, thirds or sixes, and the sixes wholly participate of the nature of the thirds, for to the lesser third which consists but of a whole Note and halfe, adde a fourth, and you haue the lesser sixt, in like manner to the greater third that consists of two whole Notes, adde a fourth, and it makes vp the greater sixt, so that all the difference is stil in the halfe note according to that only saying, *Mi Et Fa sunt tota Musica* Of these foure we wil now discourse proceeding in order from the lesse to the greater

Of the lesser or imperfect third

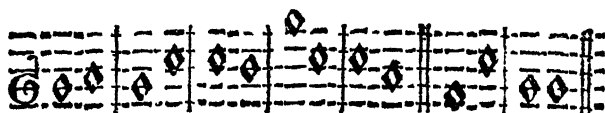
The lesser third passeth into an vnison, first by degrees when both parts meete, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed



The lesser 3 into the vnison The passages not allowed.

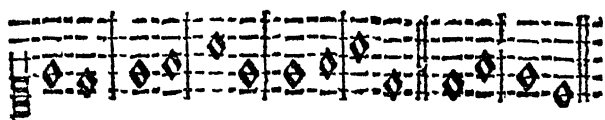


Secondly, the lesser third passeth into a fift, first in degrees when they are seperated by contrary motions, then by leaps when the lower part riseth by degrees, and the vpper part descends by degrees, and thus the lesser tenth may passe into a fift Lastly both parts leaping, the lesser third may passe into a fift, so that the vpper part doth descend by leap the distance of a lesser third Any other way the passage of a lesser third into a fift, is disallowed



Allowed.

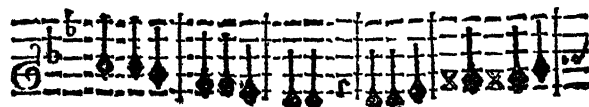
Disallowed.



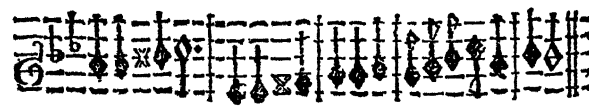
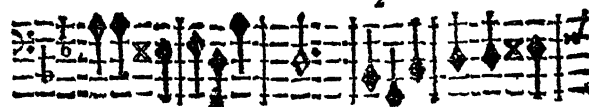
In the last disallowance, which is when the vpper part stands, and the lower part falls from a lesser third to a fift, many haue been deceiued, their eares not finding the absurdity of it but as this way is immusically, so is the fall of the greater third in the former manner, into a fift, passing harmonious, in so much that it is elegantly and with much grace taken in one part of a short aune foure times, whereas had the fift beene halfe so often taken with the lesser third falling, it would haue yeelded a most vnpleasing harmony



1

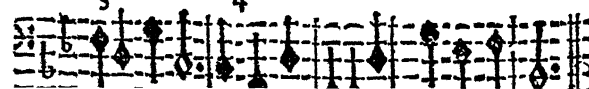


2



3

4



He that will be diligent to know, and carefull to obserue the true allowances, may be bolde in his composition, and shall proue quickly ready in his sight, doing that safely and resolutely which others attempt tymerously and vncertainely But now let vs proceede in the passages of the lesser third

Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the vpper part by leaps, but very seldome when the vpper part riseth by degrees, and the lower part falls by a leap



Fourthly, the lesser third passeth into other Concords, as when it is continued as in degrees it may be, but not in leaps Also it may passe into the greater third, both by degrees and leaps, as also into the lesser sixt if one of the parts stand still Into the great sixt it sometime passeth, but very rarely



Lastly, adde vnto the rest this passage of the lesser third into the lesser sixt, as when the lower part riseth by degrees, and the vpper part by leaps



Of the greater or perfect Third

The greater or perfect third being to passe into perfect Concords, first takes the vnison, when the parts ascend together, the higher by degree, the lower by leap, or when they meete together in a contrary motion, or when one of the parts stand still Secondly it passeth into a fift when one of the parts rests, as hath beene declared before or else when the parts ascend or descend together one by degrees, the other by leaps, and so the greater tenth may passe into a fift, seldome when both parts leape
 10 together, or when they separte themselves by degrees, and this is in regard of the relation not harmonically which falls in between the parts Thirdly, the greater third passeth into the eight by contrary motions, the vpper part ascending by degree



The greater third may also passe into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps Secondly it is continued, but rarely because it falls into Relation not harmonically, thereby making the harmony lesse pleasing Thirdly, into a lesser sixth, when the parts part asunder, the one by degree, the other by leap
 20 Fourthly, into a greater sixth one of the parts standing, or else the vpper part falling by degree, and the lower by leap



Of the lesser Sixt

The lesser sixt regularly goes into the fift, one of the parts holding his place Rarely into an eight, and first when the parts ascend or descend together, and one of them proceeds by the halfe Note, the other by leap



Howsoever the waies of rising and falling from the lesser sixt into the eight in the former example may passe, I am sure that if the Base be sharpe in *Ffavt*, it is not tolleiable to rise from a sixt to an eight



Lastly, the lesser sixt may passe into an eight in Crotchets, for so they are easily tollerated



It passeth likewise into other Concords, as into a greater sixt the parts rising or falling by degrees, as also into a greater or lesser thrd, the one part proceeding by degree, the other by leap, or when one of the parts stands It selfe it cannot follow, by reason of the falling in of the Relation not harmonically

*Of the greater Sixt*

The greater sixt in proceeding affects the eight, but it will hardly passe into the fift, vnlesse it be in binding wise, or when way is prepared for a close

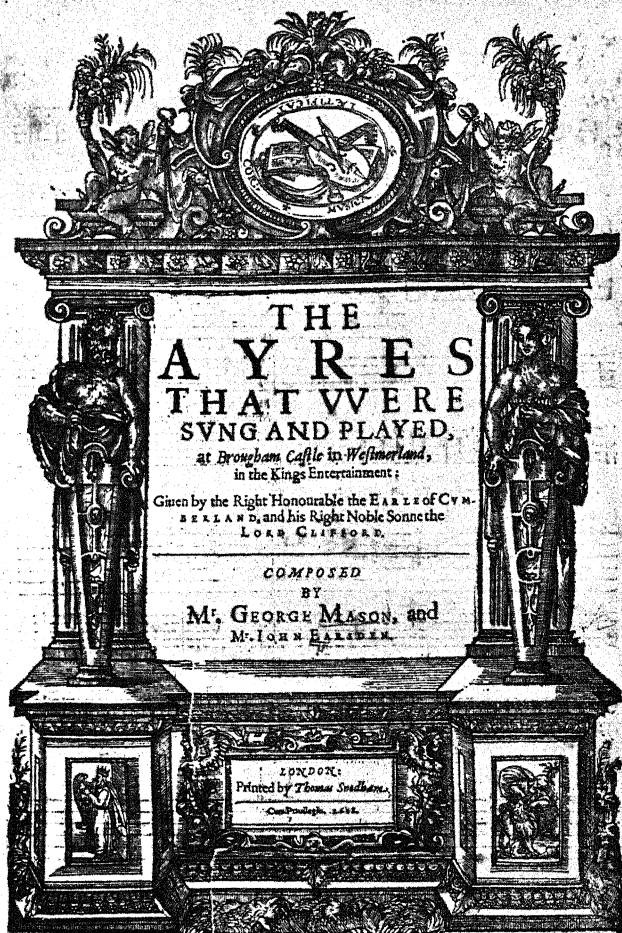


Finally, the greater sixt may in degrees be continued, or passe into a lesser sixt, as also into a greater third, or a lesser third



These are the principall obseruations belonging to the passages of Concords, perfect and imperfect, in few parts, and yet in those few for fuge and formality sake, some dispensation may be
 10 gaunted But in many parts, necessity enforcing, if any thing be committed contrary to rule, it may the more easily be excused, because the multitude of parts will drowne any small inconvenience

FINIS



I

A Dialogue sung the first night, the King being
at supper

Tune thy chearefull voyce to mine
 Musicke helps digesting,
 Musicke is as good as wine,
 And as fit for feasting
 Melodie now is needfull here,
 It will helpe to mend our cheare
 Ioyne then, one ioy expressing
 Here is a guest for whose content
 All excesse were sparing
 All to him present
 Hourely new delights preparing

10

Ioy at thy board, health in thy dish,
 Mirth in thy cup, and in thy bed
 Soft sleepe and pleasing rest wee wish

Earth and ayre and Sea consent
 In thy entertaining
 All is old which they present
 Yet all choice contayning
 Musick alone the soule can feast
 It being new and well exprest,
 Ioyne then sweet cords enchaining
 Could we to our wisht ends aspire
 Ioy should crowne thy dishes
 Proud is our desire
 If thou dost accept our wishes

20

Ioy at thy board, health in thy dish,
 Mirth in thy cup, and in thy bed
 Soft sleepe and pleasing rest wee wish

II

Another Dialogue, to be sung at the same time

Now is the time, now is the hower
 When 1oy first blest this happy Bower
 Here is a sight that sweetens euery sower
 So shines the Moon by night
 So looks the Sun by day
 Heauenly is his light
 And neuer shal decay

There is no voice enough can sing
 The praise of our great King
 Fal showers of sweet delight, 10
 Spring flowers of plesant mirth,
 What heauen hath beams that shine more bright?
 Here heuen is now, stars shine on earth
 In one all honor groweth
 From one all comfort floweth
 Dutie saith that to this one
 All it hath it oweth
 Let then that one of all be praised
 That hath our fortunes raised

III

The Kings Good-night

Welcome, welcome, King of guests
 With thy Princely traine,
 With 1oyful Triumphs and with Feasts
 Be welcom'd home againe
 Frolicke mirth,
 The soule of earth,
 Shall watch for thy delight
 Knees shall bend
 From friend to friend
 While full cups doe thee right 10
 And so, great King, good night
 Welcome, welcome as the Sunne
 When the night is past
 With vs the day is now begunne
 May it for euer last

Such a morne
 Did nere adorne
 The Roses of the East,
 As the North
 Hath now brought forth
 The Northerne morne is best
 And so, best King, good rest

20

IIII

Come follow me, my wandring mates,
 Sonnes and daughters of the Fates
 Friends of night, that oft haue done
 Homage to the horned Moone,
 Fairely march, and shun not light,
 With such stars as these made bright,
 Yet bend you low your curled tops,
 Touch the hallowed earth, and then
 Rise agen with anticke hops
 Vnus'd of men
 Here no danger is, nor feare,
 For true Honour harbours here,
 Whom Grace attends
 Grace can make our foes our friends

10

V

A Ballad

Dido was the *Carthage* Queene
 And lou'd the *Troian* Knight
 That wandring many coasts had seene
 And many a dreadfull fight
 As they on hunting road, a shower
 Drave them in a louing hower
 Downe to a darksome caue
 Where *Aeneas* with his charmes
 Lockt Queene *Dido* in his armes
 And had what he could haue

10

Dido Hymens Rites forgot,
 Her loue was wing'd with haste,
 Her honour shee considered not
 But in her breast him plac't

VII

A Song

The shadowes darkning our intents
 Must fade, and Truth now take her place
 Who in our right *Ægyptian* race
 A chaine of prophecies presents
 With which the starry Skye consents,
 And all the vnder Elements
 Thou that art all diuine, giue care,
 And grace our humble Songs
 That speak what to thy state belongs
 Vnmasked now and cleare, 10
 Which wee in seuerall straines diuide,
 And Heauenborne Truth our Notes shall guide,
 One by one while wee relate
 That which shall tye both Time and Fate

VIII

Truth, sprung from heauen, shall shine
 With her beames diuine
 On all thy Land,
 And there for euer stedfast stand
 Louely peace,
 Spring of increase
 Shall like a precious gemme
 Adorne thy Rovall Diademe,
 Loue that bindes 10
 Loyall mindes
 Shall make all hearts agree
 To magnifie thy state and thee
 Honour that proceeds
 Out of noble deeds
 Shall waite on thee alone,
 And cast a sacred light about thy Throne
 Long shall thy three Crownes remaine
 Blessed in thy long lu'd raigne
 Thy age shall like fresh youth appeare,
 And perpetuall Roses beare 20
 Many on earth thy dayes shall be,
 But endlesse thy posteritie
 And matchlesse thy posteritie

Truth, Peace, Loue, Honour and Long-life attend
 Thee, and all those that from thy loynes descend
 With vs the angels in this *Chorus* meet,
 So humbly prostrate at thy sacred feet,
 Our nightly sports and prophesies wee end

IX

The Farewell Song

O stay! sweet is the least delay
 When parting forceth mourning,
 O Ioy! too soone thy flowers decay
 From Rose to Bryer returning
 Bright beames that now shine here, when you are parted,
 All will be dimme, all will be dumbe, and euery breast sad hearted
 Yet more, for true loue may presume
 If it exceede not measure
 O Griefe! that blest houres soone consume,
 But ioylesse pass at leasure 10
 Since wee this light must loose, our loue expressing
 Farre may it shine, long may it lue, to all a publike blessing

X

The Lords Welcome, sung before the Kings
Goodnight

Welcome is the word
 The best loue can afford,
 For what can better be?
 Welcome, Lords, the time drawes neare
 When each one shall embrace his deare
 And view the face hee longs to see
 Absence makes the houre more sweet
 When diuided louers meet
 Welcome once againe,
 Though too much were in vaine 10
 Yet how can loue exceed?
 Princely Guests, wee wish there were
Ioues Nectar and Ambrosia here
 That you might like immortals feed,
 Changing shapes like full-fed *Ioue*
 In the sweet pursuit of loue

THO. CAMPIANI
EPIGRAMMATVM
libri II.

Vmbra.
Elegiarum liber unus.



LONDINI
Excudebat *E. Griffin*,
Anno Domini. 1619.

THO CAMPIANI

EPIGRAMMATVM

Liber primus

I *Ad Excelsissimum Florentissimumque*

CAROLVM, Magnæ BRITANNIÆ

Principem

LVDICRA qui tibi nunc dicat, olim (amplissime Princeps),
Grandior vt fueris, grandia forte canet,
Quæque genus celebrare tuum et tua lucida possunt
Facta, domi crescunt, siue patrata foris
At tenues ne tu nimis (optime) despice musas,
Pondere magna valent, parua lepore iuuant
Regibus athletæ spatijs grati esse solebant
Apricis, nani ridiculique domi
Magnus Alexander magno plaudebat Homero,
Suspiciens inter prælia ficta deos
Cæsar, maior eo, Romana epigrammata legit,
Sceptrigera quædam fecit et ipse manu
Talia sed recitent alij tibi (maxime Princeps),
Tu facias semper maxima, parua lege
Enecat actiuam quia contemplatio vitam
Longa, breuis, necnon ingeniosa, fouet

10

2 *De libris suis*

Nuper cur natum libro præpono priori?
Principis est æquum Principe stare loco

3 *Ad Lectorem*

Nec sua barbaricis Galeno scribere visum est,
In mensa nullum qui didicere modum,
Nec mea commendo nimum Lectoribus illis
Qui sine delectu vilia quæque legunt

4 *In Neruam*

Ad cœnam immunis propter ioca salsa vocatur
Nerua, suum fas est lingere quemque salem

5 *In Tabaccam*

Aurum nauta suis Hispanus vectat ab Indis,
 Et longas queritur se subijsse vias
 Maius iter portus ad eosdem suscipit Anglus,
 Vt referat fumos, nuda Tabacca, tuos
 Copia detonsis quos vendit Ibera Britannis,
 Per fumos ad se vellera cal'da trahens
 Nec mirum est stupidos vitiat's naribus Anglos
 Olfacere Hesperios non potuisse dolos

6 *De auro potabili*

Pomponi, tantum vendis medicabilis auri,
 Quantum dat fidei credula turba tibi
 Euadunt aliqui, sed non vi futilis auri,
 Seruantur sola certius ergo fide

7 *Ad Berinum*

Nomen traxit Amor suum, Berine,
 A feruente mari, vnde diua mater
 Est e fluctibus orta sals amaris,
 (Verum viuida si refert vetustas),
 Credo non sine maxima procella
 Nec dici temere hoc putes, Berine,
 Quippe instar maris æstuant amantes,
 Sæpe et naufragium rei queruntur,
 Plusque illa fidei, vorax Charybdis
 Mœcha est, et furia acrior marina

10

8 *In Villum*

Discursus cur te bibulum iam musaque fallit?
 Humectas mentis lampada, Ville, nimis

9 *In Neruam*

Frates, cognatos, natos, et vtrunque parentem
 Composuit constans Neruaque rectus adhuc,
 Solus stirpe manens e tanta, sanguinis omne
 Iam decus in venis comprimit ille suis
 Ergo beatorum mensas vir prouidus ambit,
 Inde sibi sanguis crescat vt vsque nouus
 Iamque pater, mater, iam fratres, atque nepotes,
 Spreto est externo sanguine, Nerua, tibi

10 *In Mathonem*

Ebrius vxorem duxit Matho, sobrius horret,
 Cui nunc in sola est ebrietate salus

11 *De bona Fama*

Qui sapit in multis, vix desipuisse videri
 Villa in re poterit, tam bona Fama bona est

- 12 *Ad Caluum*
Cantor saltatorque priori de ordine certant,
Calue, sed ante choros musica nata fuit
Dignior et motus animi quæ temperat ars quam
Corporis est, quanto corpore mens melior
- 13 *Ad Cosmum*
Plena boni est mulier bona res pretiosaque, Cosme
Rara sed esse nimis res pretiosa solet
- 14 *In Lycum*
Non ex officijs quæ mutua gratia debet
Ferre per alternas atque referre vices,
Sed Lycus ex vsu priuato pendit amicos,
Nec tacet, et solus quod sapit, inde putat
Pectore vir bonus et sapiens cernetur aperto,
Non itidem malus, is, quod sapit, omne tegit
Sis licet ex fructu nummorum iam, Lyce, diues,
Fictæ ne speres fænus amicitiae
- 15 *Ad Eurum*
Multum qui loquitur, si non sapit, idque vetustum est,
Caccula causidicus si sapit, Eure, nouum est
- 16 *Ad Hædum*
In multis bene cum feci tibi, non bene nosti,
Si malefecissem, notior (Hæde) forem
- 17 *In Barnum*
In vinum solui cupis Aufilena quod haurit,
Basia sic fælix, dum bibit illa, dabis,
Forsitan attinges quoque cor, sed (Barne) matella
Exceptus tandem, qualis amator eris!
- 18 *In Cacculam*
Caccula causidicus quid ni ditissimus esset?
Et loquitur nemo magis, et verba omnia vendit
- 19 *In Sabellum*
Nummos si repeto (Sabelle) iides,
Cœnam si nego perfuris (Sabelle)
Vtrumuis pariter mihi molestum est
In re non fero seria iocosum,
In re non fero serium iocosa
- 20 *In Sectorem zonarium*
Artifices inter Sector Zonarius omnes
Lucrum non fallax solus vbique facit,
Namque opera expleta, cuncta sine lite morae,
Mercedem propria continet ille manu

21

In Neruam

Temperiem laudare tuam vis Neruaque tangi
 Ex tactu tepidus, Nerua, fatebor, eras
 Sed quid homo tepidus sonat Anglis ipse docebo
 Scilicet haud multum qui bonus aut malus est

22

In Tuccam

Non salve, sed solue tibi Lycus obuius infit
 Vrbanus sed tu nil nisi, Iucca, vale

23

In Calum

Colligit, et scriptos Calus in se ridet iambos
 Vix credas homini quam male dicta placent
 Inuidiamque viro ceu quid probat vtile magno,
 Quem metui potius quam placuisse iuuat,
 Hæc Calus at Genius quandoque susurrat in aurem,
 Est grauis Inuidiæ sæpe ruina comes

24

In Marinam

Docta minus, mœchis vt erat contenta duobus,
 Sic etiam bigis vecta Marina fuit
 Nunc eadem solis agitur fastosa quadrigis,
 Nunc igitur mœchos bis capit illa duos

25

In Tatium

Haud melior latio vir erat, nec amicior alter,
 Hoc tolerabilior iam Calus, aula docet
 Nam faciles nondum gustata potentia reddit,
 Et prima prohibet plurima fronte pudor
 Simplicitate sua sic virgo educta pudice
 Lusus declinat, verbaque nuda nimis
 Aptior hæc tandem licet obtrectante labello
 Basiolum discit reddere, parque pari,
 Inde manum tangi patitur, tectasque mamillas,
 Nec refugit quamuis arctior instat amans
 Ast Venerem simul illa sapit, tacitosque Hymenæos,
 Impune et fieri perdita quæque videt,
 Perfricta quid non audebit denique fronte,
 Aut quem nequitiae ponet aperta modum?
 Pessimus ex prauo sic nascitur aulicus vsu,
 Nec mirum, cui non imperat vna Venus

10

26

In Acerrum

Cautus homo est, et Acerrus habet quot lumina quondam
 Argus, at hæc dubie cuncta nihilue vident

27

In Calum

Ne quem nunc metuas in te atros scribere versus,
Nigrorem Æthiopi qui paret, ecquis erit?
Perfosso quid opus noua figere spicula corde?
Quis dabit in misera pocula dira phthisi?
Omnis cura tibi, Cale, sit de funere, tanquam
Mortuus, et speres iam bona verba licet

28

Ad Licinium

Vir bonus esse potest, Licini, cui fœmina nulla
Imperat, at contra vir malus esse potest

29

In Gaurum

Causidicos in lite paras tibi, Gaure, peritos,
Quorum tu meritis munera nulla negas
In morbo medicos contra conducis inertes,
Quamque potes minimo, sic tibi, Gaure, sapis?
Hæredi siquidem rem, vitam nemo relinquet,
Hæredi potius viuatur, anne tibi?

30

In Pardalum

Ex quibus existunt animalia spagyryus iisdem
Dicit ali, verum est, id ratioque docet
Ex sale, mercurioque, et sulphure corpora constant,
Vt Paracelsiæ perstrept aura scholæ
Pardalus idcirco Chymicus tumidusque professor,
Pro modico modium iam solet esse salis,
Idque agit assidue, magis vt se nutriat, inquit
Sulphur sic vtinam mercuriumque voret

31

In Coruinum

Bassano multum debet Coruinus, honorem
Iure suo, gratum munificoque animum
Bassanus ne hilum Coruino, qui male gratus
Cunctorum amisit mutua iura hominum

32

In Histricum

Tritas rogo cur habeat Histricus vestes,
An deficit res, aut fides? negat quæro
Nouis quid obstat? vestiarius non fert,
At, qui adaptet sibi timet titillari

33

In Albrum

An te quod pueri in via salūtent
Ignoti, grauis intumescis, Albi,
Incedens veluti nouus Senator,
Fixis vultibus, et gradu seuerō?

Erras, non honor hic, metus profecto est,
 Nam tristis ferulæ memor puellus
 Quid nî cogitet ex ineptiente
 Ista te grauitate pædagogum?

34

De Epigrammate

Sicut et acre piper mordax epigramma palato
 Non omni gratum est vtile nemo negat

35

In Coruinum

Quis non te, Coruine, omni iam munere dignum
 Et gratum exemplo te celebrante feret?
 Nam Venerem tibi dat Galla, idque palam omnibus effers,
 Tanti ne meriti non videare memor

36

De Vtilitate

Vtilis est nulli semet qui negligit, omni
 Vix vsquam spreta est vtilitate bonus

37

In Neruam

Vinum amat, horret aquam, qua visa Nerua recurrit,
 Vt solet a rabido morsus, Amate, cane
 Porrecto vini cyatho fugitat canis, illi
 Ostendas lympham quando fugare velis

38

Ad Ponticum

Argus habet natos sex, nullam, Pontice, natam,
 Vulgo si credis, sobrius Argus homo est

39

Ad Cosmum

Versum qui semel vt generat nullum necat, idem
 Non numeris gaudet, Cosme, sed innumeris

40

De Henrico 4 Francorum Rege

Henricum gladio qui non occidere posset,
 Cultello potuit parua timere bonum est

41

Ad Sereniss Annam Regnam

Anna, tuum nomen si deruetur ab anno,
 Nominibus quadrant annua quæque tuis
 Annua dona tibi debentur, et annua sacra,
 Atque renascendi per noua secla vices

42

Ad eandem

Quatuor Anna elementa refert, venerabile nomen,
 Diuisus partes, Anna, tot annus habet
 Anna retro est eadem, sed non reflectitur annus,
 Hic in se moriens, salua sed illa redit

43 *Ad Sereniss Carolum Principem*

Scotia te genuit, cepit mox Anglia paruum,
Sed tu, quod spero, Carole, neuter eris
Vnica te faciet nam magna Britannia magnum,
Nomina conueniunt factaque magna tibi

44 *Ad Augustiss Iacobum Regem*

Curta tuum cur hæc metuunt epigrammata nomen?
Debetur famæ maxima musa tuæ

45 *Ad Castricum*

Acceptum pro me perhibes te, Castrice, ludis
Admissum, pro te captus at eijcior
Esse mei similem non est tibi causa dolendi,
Sed me tam similem poenitet esse tui

46 *Ad Rob Caræum Equitem Auratum
nobilissimum*

Olim te duro cernebam tempore Martis,
In se cum fureret Gallia, qualis eras
Teque, Caræe, diu florentem vidimus aula,
Dux, idem et princeps, dum tua cura fuit
Vnus erat vitæ tenor, et prudentia iuncta
Cum grauitate tibi sic quasi nata foret
Nec mutauit honos, nec te variabilis ætas,
Qui nouit iuuenem, noscet itemque senem

47 *In Tuccam*

Consuluit medicum de cordis Tucca tremore,
Morbum (proh) talem miles habere potest !

48 *In Cacculam*

Vulgares medici tussi febrique medentur,
Et vitijs quorum causa cuique patet
Morbi sed cerebri conuulso corpore, vel cum
Non mouet, exposcunt haud leuis artis opem
Æmulus hinc causam defendit Caccula nullam
Quæ iusta, aut bona sit, pessima sola placet
Hanc agit intrepide semper, victorque triumphat,
Tanquam is cuius ope est Attica pulsa lues

49 *De Terminis forensibus*

Anglorum Iurisconsulti quatuor vno
Exposcunt anno, termini at ijs duo sunt
Terminus a quo res trudunt, et terminus ad quem,
Mutua qui sumunt nomina sæpe sua

50

Ad Ponticum

Conuiuas alios quærias tibi, Pontice, cœno
 Lautius atque hodie tutius ipse domi
 Nam me qui monuit vester modo rufus olebat
 Ac si esset totus caseus, isque vetus,
 Et tostus decies, atqui hunc meus horret vteruis
 Suffitum genius, Pontice, cœno domi

51

In Tabaccam

Cum cerebro inducat fumo hausta Tabacca stuporem,
 Nonne putem stupidos quos vapor iste capit?

52

Ad Sabellum

Filia, siue uxor peccat, tua culpa, Sabelle, est,
 Per se nulla bona est, nulla puella mala,
 Soli debetur custodi foemina quicquid
 In vita spurce, siue decenter agit

53

De Gauro

Nil dum facit temere, nihil facit Gaurus

54

In Acmen

Est diues Titus, id fateris, Acme,
 Et te coniugio expetit misellam,
 Illum tu fugis, attamen beatum
 Quare? non sapit, inquis, et quid inde?
 An si quis prior est Vlysse cœlebs,
 Non reddes, simul hunc sinu maritum
 Complexa es, stolidum magis Batillo?

55

In Glancum

Debilis eunuchus sit, sit castratus oportet,
 Tam Glauco inuisum est omne virile genus

56

In Laurentiam

Imberbi, si cui, Laurentia nubere vouit,
 Inuenit multos hæc sibi fama procos,
 Impubes omnes, mora quos in amore pilosos
 Reddidit, ignoto sic perit illa viro

57

In Lalum

Ædes Lalo amplæ sat sunt, sed aranea telis
 Immunis totas infigit, ille sinit
 Quoque magis numero crescunt, gaudet magis, vnus
 Tetras bestiolas has amat atque fouet,
 Non tamen vt bellas, nec quod medicina pusillis
 Vulneribus tela est, toxica nulla facit

Verum est cum muscis his non medicabilis, illas
Insequitur demens, omnimodeque necat,
Idque opus imposuit misero festiua puella,
Ala cui muscæ læsus ocellus erat

10

58 *In Neruam*

Dissecto Neruæ capite, haud (chirurge) cerebrum
Conspicis, eia, alibi quære, vbi? ventriculo

59 *Ad Aprum*

Causidicus qui rure habitat, vicina per arua
Si cui non nocuit, iam benefecit, Aper

60 *Ad Pontilianum*

Qua celebrata Lyco fuerant sponsalia luce,
Captus homo tota mente repente fuit
Idque velut monstri quid demiraris? at illo
Quis non insanit (Pontiliane) die?

61 *Ad Berinum*

Vidisti cacodæmonem, Berine,
Qua tandem specie? canis nigri, inquis
Vah, dicam melius, canem figura
Vidisti cacodæmonis, Berine

62 *Ad Aulum*

Cum scribat nunquam Corvinus non satur, Aule,
Tantum ieiuni carminis vnde facit?

63 *Ad Lauram*

Egregie canis, in solis sed, Laura, tenebris,
Nil bene fortassis non facis in tenebris

64 *Ad Ponticum*

Re nulla genio cum pigro (Pontice) noster
Consentit genius, sed velut ignis aquæ
Miscetur, pariter suscepta negotia reptant
Inuite, pariter somnus vtrumque premit
Mens hebet, herba velut, vicino infecta veneno,
Tota mihi vel ceu flamma repressa fuit
Tale mihi tuus est solanum, Pontice, summus
Patronus Decius, nescio quale tibi

65 *De honore*

Qui plus quam vires tolerant subit amplior æquo,
Is merito dici possit honoris ðvos

66

Ad Salustum

Hesterna tibi gratulor, Salusti,
 De coena magis ob iocos inermes,
 Et suaues animo calente risus,
 Hausto non timide nouo rubello,
 Quam de istis auibus quater sepultis,
 Selectis dapibus tuo palato,
 Quæ mensa positæ, sed expianda,
 Efflauere stygem, suoque nostrum
 Tetro nunc feriunt odore nasum
 Sed me reprimo quamlibet grauatum,
 Nam res candida fama mortuorum est

10

67

In Cossum

Condidit immenso puerilia membra sepulchro
 Filioli, multo marmore claustra tegens,
 Cossus, quanta duos caperent satis ampla Typhæos,
 Solus consilij conscius ipse sui
 Ergo impar spectator opus miratur, at illud
 Ingenium authoris ceu leuis vmbra refert
 Ædes qui tantas habitat miser, vt bene possent
 Cum turba proceres sustinuisse duos

68

De Nuptijs

Rite vt celebres nuptias,
 Dupla tibi face est opus,
 Prætendat vnam Hymen necesse,
 At alteram par est amor

69

Ad Gvrl Camdenum

Legi operosum iamdudum, Camdene, volumen,
 Quo gens descripta et terra Britanna tibi est,
 Ingenij foelicis opus solidique laboris
 Verborum et rerum splendor vtrinque nitet
 Lectorem vtque pium decet, hoc tibi reddo merenti,
 Per te quod patriam tam bene nosco meam

70

De suis

Rerum quæ noua nunc Britannicarum
 Exorta est facies? Vetus recessit
 Prorsus sobrietas, gula, insolensque
 Cultu insania, futlisque pompa
 Pessundant populum manu potentem,
 Sic pauci vt bene de suoque viuant,
 Vixque ex omnibus inuenire quenquam est
 Qui non accipit ipse fœnus aut dat

71

Ad Glaucum

Exemplo quicquid fit, iustum creditur esse,
Exemplis fiunt sed mala, Glauce, malis

72

De Medicis

Gnarus iudicat aurifex metalla,
Dat gemmis pretium et suum valorem
Doctos sed medicos, bene et merentes,
Tantum ponderat imperita turba

73

In Ligonem

Inuideat quamuis sua verba Latina Britannis
Causidicis, docto nunc Ligo fertur equo
Et medici partes agit vndique notus, Alenum
Scenarum melius vix puto posse decus

74

De Senectute

Est instar vini generosi docta senectus,
Quo magis annosa est, acrior esse solet

75

Ad Caluum

Insanos olim prior ætas dixit amantes,
Non sanos hodie dicere, Calue, licet

76

Ad Maurum

Perpulchre calamo tua, Maure, epigrammata pingis,
Apparet chartis nulla litura tuis
Pes seu claudus erit, seu vox incongrua, nunquam
Expungis quidquam, tam tibi pulchra placent
Pulchra sed hæc oculis vt sint, tamen auribus horrent,
Horrida vox omnis, lusce, litura fuit

77

In Cinnam

Notos, ignotos, celsos, humilesque salutat
Cinna, ioco populi dicitur ergo salus

78

In Tuccam

Sit licet oppressus, licet obrutus ære alieno
Tucca, nihil sentit quam sapit iste stupor !

79

In Neruam

Coctos Nerua cibos crate aut sartagine torret
Vsque in carbonem, deliciasque vocat
Quid potius cuperet quam carbonarius esse
Helluo inops, cui plus quam caro carbo placet ?

80

Ad Eurum

Solus pauper amat Macer beatas,
Lautas sed nimis atque fastuosas,
Laudari cupit, Eure, non amari

81 *Ad Ponticum*

Propria si sedes iecur est et fomes amoris,
Haud tuus esse potest, Pontice, sanus amor

82 *In Ligonem*

Ligo Latine vulnerarium potum
Dicere volebat vulnerarium dixit

83 *In Dædalum*

Parua te mare nauigasse cymba
Magnum, Dædale, prædicas, quid ad me
Cymba si styga transmees eadem?

84 *Ad Iustinianum*

Vir bonus et minime vis litigiosus haberi
Et lites coram iudice mitis ais,
Non amo, nec temere cuiquam struo, gratia causæ
Maior ut accedat (Iustiniane) tuæ
Inuidiam, ah, nescis quantam tua candida verba,
Quas inimicitias, quæ tibi bella parant,
Quosue illic risus astantibus ipse moueres,
Damnans iuridicis vtile litis onus,
Quamque patet turbis bonitas tua tres tibi scribing
Mane dicas aliqui, mox alij atque alij
Nec succrescenti posthac a lite quiesces,
Idque alieno etiam iudice iamne tremis?

10

85 *In Cacculam*

Legis cum sensum peruertis, forsitan illud
Iure facis, sed non, Caccula, iure bono

86 *Ad Papulum*

Papule, non amo te, nec tecum coeno libenter,
Nec tamen hoc merito fit, fateorque, tuo
Sed nimis ore refers miscentem tristia Picum
Toxica, suspectum te tua forma facit
Anguillam quisquis timet, esse hanc autumat anguem
Et non esse sciat, cogitat esse tamen

87 *In Lycum.*

Coniugio est iunctos qui separat execrandus,
Pugnantes dirimi non sinit ergo Lycus

88 *In Bostillum*

Magna Bostillus magnum se venditat aula,
Aulæ magna tamen plus bouis olla capit

89

Ad Eurum

Non laute viuis, sed læte, negligis urbem,
Attamen urbani plenus es, Eure, ioci,
Tam lepido tibi fit rus ipsa urbanus vrbe,
Rusque tuum in se nil rusticitatis habet

90

In Mathonem

Martis vt affirmat, Veneris sed vulnere claudus
It Matho, scit morbum dissimulare suum,
Et fictum narrat, medico indulgente, duellum
Prostrato inflictum sed sibi vulnus, ait

91

In Myrtilam

O dira pestis vtriusque Myrtila
Sexus, liquescens dulcium ore Sirenum
Parumne ducis credulos amatores
Si perdis omnes, artibus animos ipsdem
Quin optumarum polluas puellarum,
Vt nulla propter te indole ex sua viuat
Simul aure putrida hauserit tuos cantus?
O pestis omni pestilentior peste!
Haud sæuij adeo Atticis senex Cous
A mœnibus quam depulit sacram tabem
Madore nec quæ languido Britannorum
Terrebat animos omnium noua strage,
Crebraue sternutatione quæ lues longe
Grassata miseram solitudinem vidit,
Nec enim parem poeticis inaudire est
Scriptis, sed omnes vna pestis hæc pestes
Superat, sit illa vera, sit licet ficta

10

92

In Pseudomedicum

Inuento ex libro Medicus qui creditur esse,
Fortunæ, non is filius artis erat

93

Ad Mantalum

Non satis est supra vulgus quod, Mantale, sentis,
Consilium si non exprimis ore graui
Distinguit ratio a brutis, oratio sed nos
Inter nos, animæ lux et imago loquens

94

De Francisci Draci naue

En Draci sicco tabescit littore nauis,
Æmula sed sphæræ, pulcher Apollo, tuæ
Illa nam vectus vir clarus circuit orbem,
Thymbræo et vidit vix loca nota deo
Cuius fama recens tantum te præterit, Argo,
Quantum mortalem Delia sphæra ratem

95

In Morachum

Mors nox perpetua est, mori proinde
Non suadet sibi nyctalops Morachus,
In solis titubans ne eat tenebris

96 *In obitum Hen Mag Brit Principis*

Grandior et primis fatis post terga relictis,
Concipient animo iam noua regna suo,
Princeps corripitur vulgari febre Britannus,
Hinc lapso vt coepit viuere flore perit
Sic moriemur? ad hæc ludibria nascimur? et spes
Fortunæque hominum tam cito corruerint?

97

De Fran Draco

Nomine Dracus erat signatus vt incolat vndas,
Dracum namque anatem lingua Britanna vocat

98

In obitum Iacobi Huissij

Heu non maturo mihi fato, dulcis Huissi,
Occidis, heu, annis digne Mathusalijs,
Occidis ex morbo quem fraus et auara Synerti
Sæuitia ingenuit, cui mala multa viro
Det Deus, et, lachrymis quotquot tua funera flerunt
In diras versis, ira odioque necent

99

In Bostillum

Audijt vt cuculos comedi Bostillus in aula
Mœchus, abijt metuens prospiciensque sibi

100

In Fannium

Hispani bibit indies lagenam
Vini Fannius, vsque cruditatem
Causatur stomachi, nouem decemue
Ante annis cucumem vnicum quod edit
Maturum minus, isthic, isthic vsque
Hærens ventriculum grauat, nec esse
Hispani immemorem sinit Lyæi

101

In Aprum

Impurus, sexu nec Aper scortator in vno,
Cum lotij clausus forte meatus erat,
Sic periit, misero sua facta vrina ruina est,
Et pœnæ causa in pene nocente fuit

102

Ad Caluum

Non Anglos carnis defectu, Calue, bouinæ
Caletum Galli deseruisse ferunt,
Sed condimenti quod, profert acre Sinapi,
Hoc ioculoque sibi Gallia tota placet
Coccineo hanc hosti nuper cum dederet urbem,
Neutrius Gallo copia, crede, fuit

103

In Coruunum

Effodiat sibi, Calue, oculos Coruinus, Homero,
Vt sperat, similis non tamen esse potest

104

In Cinna

Dæmonis effigie compressit Cinna puellam,
Deinde sacerdotem se facit, atque fugat
Dæmonium vt voluit, grauida sed virgine, nescit
Anne pater Dæmon, vel sacer hospes erat

105

Ad Næuolam

Ebrius occurrit quoties tibi Næuola, vinum
Non nimium, dicis, sed bibit ille malum

106

In Caluum

Diuias bona, Calue, tibi, sed sola futura
Semper, et hæc semper sola futura puto

107

Ad Eurum

Vocem Lyctus habet parem cicadis,
Aut qualem tenues feruntur vmbre
Ad ripas stygis edere eulantes
Hunc si quis nouus audiat loquentem,
Exhaustum poterit phthisi putare,
Ipsam sin oculis metit, Cyclopum
Ceum spectans aliquem timebit auctis
Membris horribilem, atque ventricosum
Vox tam disparilis fit vnde, dicam?
Sic, Eure, expediam creasse mutum
Naturam voluisse credo Lyctum,
Errantemque dedisse semimutum

10

108

Ad eundem

Mentem peruerit grauis vt iactura Metello,
Sic inopinatum Lysitellique lucrum
Harum quæ maior fuerit dementia quæris?
Damna ferens, curas nam petit, Eure, duas

109

Ad Ponticum

Qualiscunque suam contemnit foemina famam,
Nullum, etsi decies, Pontice, iurat, amat

110

In Lychen

Græcia præclare pulchras vocat ἀλφειοβόας,
Quippe proci prestant munera, forma procos,
Sed formosa Lyche viuit neglecta, quot alma
Nam Cytherea trahit, fusca Minerua fugat

III *In Floram*

Omnia consciolis, bona tantum narrat amanti
Flora, ita flaccescit fama, virescit amor

II2 *Ad Areanam.*

Quod sis casta (Areana) nego, deciesque negabo,
Credaris tota talis in vrbe licet
Nam tuus insequitur dum putida scorta maritus,
Dum turpi, et vario ruptus amore perit
Crede mihi quotquot noti meretricibus illis
Sunt homines, noti sunt, Areana, tibi
Siue equites, seu magnatum de stemmate creti,
Ruris an vrbis erit, pomifer, anne cocus,
Omnes, mille licet, te sunt, ô casta, potiti,
Omnium et in morbos sic vitiata ruis

10

II3 *Ad Ponticum*

Suspecto quid fure canes cum, Pontice, latrent
Dirissent melius, si potuere loqui?

II4 *Ad Labienum*

Nonnullis medicina placet noua, notaque sordet,
Sed tutas præfer tu, Labiene, nouis

II5 *In Album*

Quem vitæ cursum, quam spem, sortemue sequaris,
Quærendo tremulus factus es, Albe, senex,
Sic tumulto mox vt nequeas inscribere Vixi,
Embrioque, aut minus hoc, cum morieris, eris

II6 *De Lycori et Berino*

Gratis non amat, et sapit Lycoris
Mœchæ dat nihil, et sapit Berinus

II7 *Ad Gallam*

Cum loqueris resonat prodit se putrida nasi
Pernicies si vis, Galla, placere, tace

II8 *In Neruam*

Et miser atque vorax optat sibi Nerua podagram,
Solis diuitibus qualis adesse solet
Errat si putat id voti prodesse gulosis,
Nam quid lauta iuuat mensa, iacente fame?

II9 *Ad Ponticum*

Femina vindicta citiusne ardescit amore?
Phœbo, si dicis, Pontice, maior eris

120

Ad Labienum

Vinum Theriacam magnam dixere vetusti
 Authores, gratum est hoc, Labiene, tibi
 Hinc te secure Baccho sine fine modoque
 Imples, visceribus sanus an æger idem est
 Sed ne delires, dirum namque ipsa venenum
 Theriaca est, sumas si, Labiene, nimis

121

In Lausum

Lausum vt æterna degit sub nube tabaccæ,
 Coniux ardenti sic sua gaudet aqua
 Vir fumum, hæc flammam bibit, infumata maritus
 Tanquam perna olim, frixa sed vxor erit

122

Ad Ponticum

Poenituisse Mydam voti sat constat auari,
 Cumque cibus potusque aureus omnis erat
 Nunc aurum sed eum potare Chymista doceret,
 Iratosque sibi ludere posse deos
 Quid mirum tales auri si nectare lactet
 Immunes morbis, dijs similesque facit?
 Sed non dijs similes sunt quos spes aurea fallit,
 Quales sint igitur (Pontice) dissimiles

123

In Aulum

Ex speculo pictor se pinxit vt Aulus, amicæ
 Dat tabulam, speculo mallet amica frui

124

De Henrico Principe

Occubuit primis Henricus clarus in annis,
 Nec spolum mortis, sed pudor ille fuit

125

Ad Paridem

Vt vetus adsciuit sibi magna Britannia nomen,
 Pingere se sexus cæpit vterque, Pari,
 Haud sine vulneribus veteres tinxere Britanni
 Corpora, diuelli nec timere cutem
 Parcere sed Pictos sibi præcipit aula nouellos,
 Et tenera leues arte polire genas
 Barbariem antiqui mores sapuere, recentes
 Mollitiem, neutrum mi placet ergo, Pari

126

In Vacerram

Damnatis quoties Vacerra turpe
 Immiscet ioculis, id esse dictum
 Non (vt velle videtur ore blaeso)
 Imprudenter ait, sed impudenter

127

Ad Furium

Sub medium culpa, Furi, cum coniuge moechum
Prendit Aper taurum iam vitulumne vocas?

128

Ad Berinum

Vxor quod nimium tua sit foecunda, Berine,
Conquereris, castae sic tamen esse solent
Addis ut implacido sit et ore, et more molesta,
Et pugnae castae sic tamen esse solent
Quin alijs lepidam dicis magis atque benignam
Quam tibi sic castae non tamen esse solent

129

Ad Eurum

Mortuus Hermus abhinc tribus est aut quatuor annis,
Immo viuit, ais, mortuus, Eure, mihi est

130

Ad Crispum

Mutua multa licet sestertia poscat amicus,
Maxima religio est, Crispe, negare tibi
Sic numeras tamen ut lachrimis credaris obortis
Quod facis officij poenituisse tui
Nil tibi, Crispe, deest nisi digni vultus amici,
Nam, non ut decet, at quod decet vsque facis

131

Ad Chloen

Mortales tua forma quod misellos
Multos illaqueet, Chloe, superbis
Hoc sed nomine carnifex triumphet

132

In Labrenum

Pedere cum voluit potuit Labienus, Hybernum
Virtute hac potuit perdere cum voluit

133

In Brussilum

Aidet Brussilij uxor histrionem,
Is funambulam, vtrinque flamma saeuit,
Nullo extinguibilis liquore, nullo
Primum grande nemus vorauit, inde
Villas tres, ouium greges, boumque
Circum pascua tosta mugientum,
Vix aula furor abstinet paterna,
Et si fas miseris malum ominari,
Tandem cum domino domum cremabit

134

In Cacculam

Caccula cum tu sis vetus accusator, adaugens
Crimina, quam causas daemone instar agis!

135

In Cinnam

Dic sapere, et sapiet, stupidum dic, Cinna stupescet,
Si furere, insanus, si premis, æger erit,
Dic modo, fiet idem quod dicis, nec simulare
Nouit, habent vires verba veneficij

136

Ad Caluum

Ne tibi, Calue, petas socios in amore fideles,
Si quod amas metuis perdere, solus ama
Nocte suo fidum domino domuique molossum
Vna salax cogit prodere cuncta canis
Nocturni id fures norunt, quantumque libido
Tentabit firmam deijcietque fidem

137

Ad Harpalum

Nec bene, nec belle, semper tamen, Harpale, cantas
Artem discere, canes sic minus, at melius

138

In Porcum et Neruam

Desinit auditis campanis meiere Porcus,
Sit vesica licet mole molesta graui
Haud lotium contra, sonuit si fistula, frænat
Nerua, sed inuito sic ruit omne, miser
Vt penitus madeat, nec ei prodesse matella
Possit, ita audaces euocat imber aquas
Motus tam discors illis qua vi fit, Aquinus
Quærat, nos risu res satis ipsa iuuat

139

In Poetastros

Sulphure vincenda est prurigo poetica nullo,
Sed neque Mercurio, quem fugat illa deum

140

De Germanis

Germanus minime quod sit malus, efficit æquum
Tota quod explosis gens amat effugijs
Nam diuerticulis cum lex lætabitur, ansam
Dat fraudi, multos nec sinit esse bonos

141

In Glaucum

Alas amisit Glaucus, draco nam fuit olim,
Nunc serpens factus nec leue virus habet

142

In Aprum

Septem cuius Aper degit, tot et aulicus, annos,
Viueret scit melius quam, Labiene, mori

143

In Crispinum

Vxorem Crispinus habet, tamen indigus vnam
Vix alit, extremam sensit vterque famem
Ipsam diues amat Florus, fremit ergo maritus,
Quanquam riuale nunc opus esse videt

Mœchum sæpe vocat, sed cum, qui sustinet, ipse
 Qua fruitur, victu, vestibus, æie domum,
 Dispeream nisi sit vere Crispinus adulter,
 Sponsus, qui sponsi munia Florus obit

144 *De sudore Britannico*

Quid nî pestis sit sudor malus Anglica? ciues
 Hybernis gaudent sole vigente togis

145 *Ad Thespilem*

Inferius labrum cur mordes, Thespilis? illi
 Ne noceas, si vis basia læta tibi
 Alterum iners cupido quamuis famuletur amanti,
 At magis hoc docta mobilitate placet

146 *Ad Ponticum*

Quanto causicum magis arguo, si malus idem est,
 Tanto plus laudo, Pontice, si bonus est

147 *Ad Gallam*

An tua plus sitiât lingua, an plus, Galla, loquatur,
 Ardua res dictu plenaque litis erit
 Nam quoties sitit illa bibis, bene potaque garris,
 Procreat vnde nouam multa loquela sitim
 Dum bibis ergo inuita taces, mora nec datur illi
 Indefessa anima sed bibis, aut loqueris

148 *De Londinensibus*

Sunt Londinenses Coritani, siue Brigantes,
 Seu Cambri, raros vrbs alit ampla suos,
 Sic Londinates producit mixta propago,
 Plurimus inter quos semicolonus erit,
 Ægre mutandus, partis nam fœnore nummis
 Quantum quisque potest prædia ciuis emit,
 In rus festinans, ætas nî præpedit, ipse,
 Hæredi saltem dant noua rura locum,
 Qui, semiurbanus, velut hermaphroditus habetur
 Indigenis, nam nil rus nisi rure placet
 Quippe canes, vel equos semper, vel aratra loquuntur,
 Illis cætera sunt maxima barbaries
 O vtinam ciuis tantum ciuilia tractet,
 Rustica qui ruri non alienus erit

10

149 *Ad Arethusam*

Cernitur in niuea cito, si fit, sindone labes
 Formosis eadem ex, Arethusa, datur

150 *Ad Iustinianum*

Causidicos ditat, res perdit et vna clientes,
 Vno quæ verbo est, Iustiniæ, mora

151 *De horologio portabili*

Temporis interpres, paruum congestus in orbem,
 Qui memores repetis nocte dieque sonos
 Vt semel instructus iucunde sex quater horas
 Mobilibus rotulis irrequietus agis
 Nec mecum quocunque feror comes ire grauaris,
 Annumerans vitæ damna, leuansque meæ

152 *Ad Eurum*

Nec turpe lucrum, nec decus, nec in plebem
 Inuida potestas, pulchra sed poetarum
 Votum pudicum est fama, nam bonis meta
 Omnibus, at illis vnica, et mera, et sola,
 Auferre quam merentibus furens nescit
 Vis vulnerata diuitum Aulus hinc viuut,
 Liberque Iunius, et amabilis Flaccus,
 Et vile quisquis vulgus, Eure, fastidit

153 *Ad Labienum*

Mentiri pro te seruo si sis bonus author,
 Pro se mentiri, cur, Labiene, vetas?

154 *Ad Haemum*

Difficile est reperire fidem, si quæris in aula,
 Pene vbi delator tertius, Hæme, vir est
 Talem pone nouis nimium qui partibus hæret,
 Officiosus homo est? insidiosus erit

155 *Ad Iustinianum*

Quatuor et viginti Arthuri regia mensa
 Conuiuas aluit, quæque rotunda fuit
 Mensis iam reges longis vtuntur, at vni
 Vix est conuiuæ, Iustiniane, locus,
 Augustus toto cum maximus esset in orbe,
 Illi conuictor sat Maro gratus erat
 Sed sine compare sit Maro, sic sine compare rex est
 Delicias populus quem vocat ipse suas

156 *Ad Faustinum*

Curuam habeat tua ceruicem, Faustine, puella
 Sic, tanquam cupiat basia, semper erit

157 *Ad Iustinianum*

Si quærantur opes, vel honores, siue voluptas,
 Vix est qui fruitur, Iustiniane, satis
 Nam satis est quicquid naturæ sufficit, vltra
 Quod poscit mens, est, Iustiniane, nimis

158

In Hædum

Causidicus bene dotatam cum duxerat Hædus,
 Nulla viro vigilis cura clientis erat
 Vere sed expleto, cum dote extinguitur vxor,
 Desertoque animi detumuerè noui
 Hinc parat omnimodis pulsos reuocare clientes,
 Nam nunc si causis non agit Hædus, eget

159

Ad Eurum

Qui compotorem sibi met proponit amicum,
 Compos propositi non erit, Eure, sui

160

Ad Glubum

Hæres auari, Glube, foeneratoris
 Viperea qui nunc flagra flet tua causa,
 Prædia, age, vende, pasce scorta, scurrasque,
 Disperde maleparta alea, gula, luxu,
 Egensque quæras foenore at triplo nummos,
 Instesque, licet irrideant trapezitæ,
 Nec desine vsque dum infimus rogatorum
 Te filium fateare foeneratoris

161

Ad Amatum

Multas cum visit regiones Pætus et vrbes,
 In patriam læte deinde receptus erat
 Vt mos est, rogat hunc cuius de mercibus, armis
 Miles, de ruris rustica cura bonis,
 Aulicus ad vestes quod pertinet, aulica fucos,
 Atque oleum talci, singula quisque sua
 Solus qui solo nutritur iure Britanno,
 Externa de re quærit, Amate, nihil

162

In Tuccam

Plus æquo gladio pacis qui tempore credit,
 Tucca, suo, gladio sed sine, sæpe perit

163

Ad Luciam

Lucia, vir nihili est qui quanti virgo sit æris
 Curat venalem sic sibi quærat equum
 Nequicquam magna certant de dote puellæ,
 Plus auro innuptas vita pudica beat

164

In Cacculam

Acturus causas amisit Caccula vocem,
 Inter præcones illico quærit eam,
 Causidicosque illos qui vociferare solebant
 Ingenti strepitu, desent inde forum.

Fœmellasque rogat sua quæ venalia clamant,
 Vrbanis seruis deinde molestus erat,
 Turrim mox adiit, cunctos rogitansque, locosque
 Omnes vestigans vox tamen vsque latet
 Bombarda tandem, quæ turrim euertere posset,
 Explosa, inuenta Caccula voce redit

10

165

De seruo suo

Seruo iter ingressus gladium committo ferendum,
 Mox soli atque omni cum sine teste sumus,
 Aurum, noster ait, gestas, here, nec latet, id iam
 Auferre armati vis ab inerme potest,
 Factum quis prodest? dominum spoliare sed absit,
 Sed facilis res est, si volo, nolo tamen
 Credo, aio, et laudo pro tempore, pergit ineptus
 Dicere qualis hero quamque fidelis erit
 Inde domum lætus redeo, gladioque recepto
 Ejicio vacuum, despicioque fidem,
 Parque pari referens, fidum te sensimus, inquam,
 Et retinere licet, si volo, nolo tamen
 Nam neque credendus, nec habendus, talia seruus
 Aut qui concipere, aut non reticere, potest

10

166

Ad Hædum

Ignarum iuuenem nudum cur trudis in urbem?
 Neglecto cæcum quis duce tentat iter?
 Gnossia non totidem domus est erroribus, Hæme,
 Fallax, his filo quamlibet esset opus,
 Ætati crudæ quot vita urbana tenebras
 Obijcit, impuras et sine luce vias
 Ne duce destituas titubantem nocte dieque
 Filholum, saluum si cupis, Hæme, tibi

167

Ad Labrenum

Tres nouit, Labiene, Phœbus artes,
 Vt narrant veteres sophi, peræque
 Quas omnes colui, colamque semper
 Nunc omnes quoque musicum, et poetam
 Agnoscunt, medicumque Campianum

168

Ad Calathen

Græcas, Latinas, litterasque Gallicas
 Laudo puellæ lingua sed si sit bona,
 Cur vteretur, Calathe, alia quam sua?

169

In Næuolam

Tres est pollicitus rationes Næuola Cinnæ,
 Nummos qui nollet reddere reddit eas
 Nil quod debetur prima, altera nil quod haberet
 Tertia non presto est Næuola debet eam

170

Ad Eurum

Pro patria si quis dulci se dixerit, Eure,
 Velle mori, ridens vt sibi viuat, ais,
 Cuius auarus, et vt scruetur Caccula rostris,
 Splendeat ut picta veste rotaque Calus
 Sic tu, pro patria fortis cadet attamen omnis
 Si bona sit, merita est, sin mala, dulce mori

171

In Crassum

Crassus ab vrbe profecturus, quam firmiter hærens,
 Ludorum causa, desidiosus amat
 Tres licet haud vltra noctes sit rure futurus,
 Idque absoluat iter dimidiata dies
 Solennem ad cœnam primos inuitat amicos,
 Ceu natalitiam quam celebrare parat,
 Magna cum pompa, curua resonante sedetur
 Buccina, et in vitrum plena refusa salus,
 Conuiuas æquo quæ iure perambulat omnes,
 Auspicium foelix hinc sibi sumit iter
 Crassus at extremis tanquam rediturus ab Indis,
 Mox testamentum perficit, inde noua
 Nata salus, reditum faustum quæ spondet amico
 Postremo edictum tempus euntis erat,
 Maiæ nimirum (cœlo suadente) calendis
 Exibit, nonæ iamque Decembris erant

10

172

Ad Lollium

Vt locupletæ addat pauper, præpostera res est
 Diutis est, Lolli, gloria sola, dare

173

Ad Lauram

Singula dum miror tua labra, oculosque, genasque,
 Quicquid id est verbis, Laura, modesta premis
 Crines sin laudo, perfusa rubore sileskis,
 Quam misere non hos esse fatere tuos

174

Ad Ponticum

Hic, illic, et vbique, et nullibi, Pontice, lex est,
 Cumque tenes vinctam, te latebrosa fugit
 Pauco loqua antiquis constabat certa Britannis,
 At nunc ambigua est lex sine lege loquens

175

Ad Afram

Calcat sublimis vulgaria verba poesis,
 Nec narrat, sed res ambitiosa creat
 Ludere si libet, ætatis tibi reddere florem,
 Par Hecubæ quanquam sis, prius, Afra, valet,

Quadrupedis pigræ quam ros, cerussaue inuncta,
 Vel minium Venetum, fulua vel empta coma,
 Dentes seu vere quos inserit Argus eburnos,
 Totaque mangonis pharmacopœa Lami
 Suauius illa tibi canet optatos Hymenæos,
 Et gratis faciet, quod tamen, Afra, veta
 Oscula det iuuenis, sed anus ferat aurea dona,
 Carminibus celebris quæ cupit esse bonis

10

176 *Ad Albericum*

Res est quemlibet vna quæ benignum
 Et gratis facere (Alberice) possit,
 Nullum lædere, quamlibet merentem

177 *In Largum*

Vendit Largus oues, laudatque emptoribus illas
 Vt teneras, teneras sed sibi laudat aues

178 *Ad Carolum Fitzgeofrdum*

Iamdudum celebris scriptorum fama tuorum,
 In me autem ingenue non reticendus amor
 Frustra obnitentem si non fortuna vetasset,
 In veteres dederat, Carole, delicias
 Hæc tibi qualiacunque tamen noua lusimus, ut nos
 Vsque amplecteris non alieno animo

179 *Ad Stellam*

Vis, Stella, nomen inseri nostris tuum
 Compendiosis versibus?
 An sat tibi est, o delicata, sidera
 Inter minora si mices?

180 *Ad Ed Mychelburnum*

Immemor ô nostri quid agis? nec enim tibi magnus
 Natalis frustra redijt, monitorque vetustæ
 Semper amicitæ nouus, et iam debitor annus,
 Accipe nostra prior, tenui sed carmina cultu,
 Qualia sunt domini longo de funere raptæ,
 Posterior tua si compta quid musa resoluet,
 Festinans lepido quod portet epistola versu,
 Vnicus antidotos facile exuperaueris omnes
 Hæc pauca interea, leue tanquam munus, habeto,
 Quæ nouus ex vsu merito tibi destinat annus,
 Iusque sodalitij officio quocunque tuetur
 Quanta sit horribici Iouis inclementia cernis,
 Vt valeas lignis opus est, et si sapis, ipsi
 Cum falce, et tento nolles parsisse Priapo

10

181

In Glaucum

Tempore mitescit quantumvis fructus acerbus,
 Fitque sapor gratus, qui modo crudus erat
 At Glaucus quanto euadit maturior annis,
 Austerus tanto fit magis atque magis
 Coniugis exemplo iam desinat esse malignus,
 Nam suavis, lepida est, nec grauis illa uiris

182

Ad Rutham

Non satis hoc caute dixi modo, Rutha, sorori,
 Te tam formosam non pudet esse leuem?
 Illud nam dictum subito sic lesa retorsit,
 Te non formosam non iuuat esse leuem

183

In Gaurum

Perpetuo loqueris, nec desinis, idque molestum
 Omnibus est, et scis, sed tibi, Gaure, places

184

In Auricium

Haud quenquam sinis, Aurici, te adire,
 Quantumuis humili adlocutione
 At nos alloquimur poli utriusque
 Rectorem, et rutila manu tonantem
 An non tu nimium tumes, sacerdos?

185

Ad Herennium

Alcinoo mortem toties minitatus (Herenni)
 Cur occurrenti postea mitis eras?
 Effrænem quamuis nequeas compescere linguam,
 At te iam video posse tenere manum

186

*Ad Augustiss Carolum magnæ Britannæ
 Principem, Walliæ Principatum pro veteri
 ritu auspicaturum, die 4 No*

Laetus Britannis, ecce, festinat dies,
 Quantumque nunc præoccupat
 Sacrum Nouembris, perge, tei beata lux,
 Quam festa signabit nota
 Maturus annis, mente nec princeps minor
 Britanniarum Carolus,
 Ornandus hodie regijs insignijs,
 Exhibet ut sponsus nouus,
 Puris ephæbis cinctus, et procerum choro,
 Ceu gemma pompa, in aurea,
 Exceptus hilarum confluentum murmure,
 Clarisque vulgi plausibus
 Prodi, ô beate, rem capesse publicam,
 Umbra nimis torpes diu

Vestigijs iam assuesce maiorum inclytis
 Præstantioris æmulus
 Pulchram tibi hic sit primus ad famam dies,
 At nemo norit vltimum

187 *Ad Magnam Britanniam*

Reddidit antiquum tibi, magna Britannia, nomen
 Rex magnus, magnos dum facit ille suos

188 *De Regis reditu e Scotia*

Nil Ptolomæus agit, cælique volumina nescit,
 Nam nunc a gelido cardine (Phœbe) redis,
 Et veris formosa rosas Aurora refulget
 Hunc, precor, æternum reddat Apollo diem

189 *Ad ampliss totius Angliæ Cancellarium,
 Fr Ba*

Debet multa tibi veneranda (Bacone) poesis
 Illo de docto perlepidoque libro,
 Qui manet inscriptus Veterum Sapientia, famæ
 Et per cuncta tuæ secla manebit opus,
 Multaque te celebrent quanquam tua scripta, fatebor
 Ingenue, hoc laute tu mihi, docte, sapis

190 *Ad eundem*

Patre, nec immerito, quamvis amplissimus esset,
 Amplior, vt virtus, sic tibi crescit honor
 Quantus ades, seu te spinosa volumina iuris,
 Seu schola, seu dulcis Musa (Bacone) vocat!
 Quam super ingenti tua re Prudentia regnat,
 Et tota æthereo nectare lingua madens!
 Quam bene cum tacita nectis grauitate lepores!
 Quam semel admissis stat tuus almus amor!
 Haud stupet aggesti mens in fulgore metalli,
 Nunquam visa tibi est res peregrina, dare
 O factum egregie, tua (Rex clarissime) tali
 Gratia cum splendet suspicienda viro!

10

191 *Ad Hymettum*

Sis probus vsque licet, timidus tamen ipse teipsum
 Deseris, obsequio debet inesse modus,
 Vilis erit cunctis sibi qui vilescit, Hymette
 Non omnis pudor aut vtilis aut bonus est

192 *Ad Ed Mychelburnum*

Nostrarum quoties prendit me nausea rerum,
 Accipio librum mox, Edoarde, tuum,
 Suauem qui spirat plenus velut hortus odorem,
 Et verni radios ætheris intus habet

Illo defessam recieo mentemque animumque,
 Ad ioca corridens deliciasque tuas,
 Haud contemnendo vel seria tecta lepore,
 Cuncta argumentis splendidiora suis
 Hæc quorsum premis? vt pereant quis talia condit? "
 Edere si non vis omnibus, ede tibi

10

193

Ad Sitim

Sitis malorum pessimum,
 Aegris molestum sobrijs,
 Sanis inutile ebrijs,
 Si sanus villo sit modo
 Qui non nisi vt bibat, bibit,
 Semper palude plus madens,
 Sitiens tamen tosta magis
 Multis arena solibus
 Nunc est benigna vt sis, Sitis,
 Bustis auari Castoris
 Diesque noctesque asside,
 Qui te volens viuens tulit,
 Consors amicum protege,
 Picto sedens in marmore,
 Qui nubilo cælo caue
 Ne sic madescat, Castoris
 Vt ossa sicca perluat,
 Sed vnicum te sentiat
 Qui te colebat vnicus,
 Sorore cum tua Fame
 At non amantem me tui
 Cum febre pariter desere,
 Sitis, malorum pessimum

10

20

194

Ad Lupum

Nemo virtutem non laudat, sæuit et idem
 In vitium, hoc hominum sed, Lupe, more facit
 Nam quis ob hoc drachmam virtuti præbet egent?
 Aut in se vitium non amat, atque fouet?

195

Ad Eurum

Insanum cupidis labris ne tange Lyæum,
 Sic minus audentem te trahet, Eure, Venus
 Nec Veneri indulge, quamuis bona forma vocabit,
 Nam minus in votis sic tibi Bacchus erit

196

Ad Gallum

Quod nemo fecit sanjs, neque fecerit vnquam,
 Tu facis, inuideas cum mala, Galle, Fabro,
 Sollicitus domini quod nunc terit atria magni,
 At nescis hac quam conditione perit,

Qui soli parat vsque adeo seruire patrono,
 Vt non prospiciat libera tecta sibi
 Idque cauet dominus, modice dum plurima donat,
 Perpetuo, at parco fomite spemque leuat
 Vixque solubilibus vinctum tenet vsque catenis,
 Exercens varijs nocte dieque modis,
 De libertatis nequando cogitet vsu
 Iam vice vis fungi, huide Galle, Fabri?

10

197 *Ad Leicesterlandium*

Amplis grandisonisque, Leicesterlandie, verbis
 Implacabiliter vociferare soles,
 Vxor dum queritur quod fit tibi curta supellex,
 Fibula sed verbis æquiparanda tuis

198 *Ad Hippum*

Quamquam non simplex votum, facis attamen vnum,
 Nam præter vinum nil petis, Hippe, bonum

199 *Ad Faustinum*

Da mihi, da semper, nam quod, Faustine, dedisti
 Esse datum nollem, res cito parua perit
 Sin tædet, dandoque velis imponere finem,
 Da semel, vt nunquam cogar egere datis

200 *Ad Phloen*

Quid custodita de virginitate superbis,
 Iam licet annumeres ter tria lustra, Phloe?
 Intactam nam te cum vix tria lustra videbas,
 Haud potuit cassa vendere lena nuce
 Gloria virginitas formosis, dedecus æque
 Turpibus est, ætas si sit vtrique grauis

201 *Ad Volumnium*

Rident rusticulam, anseremque multi
 Ignavos asinos, oves, bouesque,
 At non est homine imperitiore
 Irridendum animal magis, Volumni,
 Tanto ridiculus magis, Volumni, est,
 Quanto plus sapere obtinet videri
 Nam quis non medicum excipit Ligonem,
 Vectum quadrupede, intimis chachinnis,
 Coum qui colit atque Pergamenum?
 Multis sed sapit, imperatque multis
 Vt vitæ dominus, tremorque mortis
 Tanto ridiculus magis, Volumni, est

10

202

Ad Mycillum

Nullos non laudas, Suftenos, siue Cheuillos,
 Seu quos in circo cruda iuuenta legit,
 Candidus hinc censor dici contendis, at omnes
 Qui laudat, nullum laude, Mycille, beat

203

Ad Furium

Semper ad arma soles, Furi, clamare, cubili
 Siue lates, seu te compita plena vident
 Sed nunquam profers Veneris sint, Martis an arma,
 Vtcunque infoelix, te duce, miles erit

204

In Helyn

Captat amatores quoties se dicit amare,
 Fallax obsequium est, non amat, hamat Helys

205

Ad Vincentium

Dum placeo tibi, Vincenti, mea plurima poscis
 Mutua, te simul at ceperit ira leuis,
 Mox eadem quamuis male custodita remittis,
 Lucrum est, Vincenti, displicuisse tibi

206

In Hebram

Difficilis non est, nec amantem respuit vnum,
 Vnum vero vnum vix amat Hebra diem

207

Ad Cacculam

Dicere te inuitum cuiquam male, Caccula, iuras,
 Inuitus tune es (Caccula) causidicus?

208

Ad Caluum

Lingua proterua, rapax manus, et gula, Calue, profunda,
 Hæc tria sunt Dauī commoda sola tui
 Illo prætereunte fremunt quacunque molossi
 Sentit et in primo limine nostra canis
 Aduemente coci remouent patinasque cibosque,
 Arctius et retinet pallia quisque sua
 Audito fugitant foemellæ, Caccula quamquam
 Natus litigij, illius ora timet
 Sæpe domi ne te nunc visam terret imago
 Orci, nam seruat Cerberus ipse fores
 Djs genitos quæras, hunc ni dimittis, amicos,
 Clausque accinctos Amphitritoniades

10

209

Ad Philohermum

Quæris tu quare tibi musica nulla placeret,
 Quæro ego, cur nulli tu, Philoherme, places?

210 *Ad doctos Poetas*

Nullus Mæcenas dabit hac ætate Poetis
Vt uiuant, melius sed bona fama dabit

211 *Ad Rusticum*

Rustice, sta, paucis dum te moror, auribus adsis
Dic age, cujas es? Salsburiensis, ais?
Pembrochi viduam num tu Sidneida nosti?
Non saltem natos? cum sit vterque potens,
A thalamis alter regis celeberrimus heros,
Alter at in thalamis? proh tenebrose, negas?
Inchtus ergo Senex Hertfordius an tibi notus?
Tantumdem coniux quid speciosa senis?
Non non? anne tuum scis nomen? si id quoque nescis,
Cætera condono hac conditione tibi

10

212 *Ad Cacculam*

Causidicus tota cum sis notissimus vrbe,
Atque alienas res irrequietus agas,
Ducere cur cessas vxorem, Cacula? lites
Non est vt fugias, litigiosus homo es

213 *Ad Caluum*

Atroniæ vt pulchram laudas, vt denique bellam,
At minor hac Rhodius forte colossus erat
Et capite, ac humeris superaret Amazonas omnes,
Ad quam, si confers, Penthesilea foret
Qualis cum vetula pappat nutrice puella,
Sola gigantei est germinis illa fides
Cum video, spectrum videor mihi (Calue) videre,
Et vix luminibus cernere vera meis
Curus ne temere attentens tu basia, totum
Eius in os poterit nam caput ire tuum

10

214 *De sacra dote*

Verba sacerdotem duo constituunt, sacer, et dos,
Sæpe sed occurrit vir sine dote sacer

215 *Ad Rufum*

Quos toties nummos oras, tibi, Rufe, negare
Religio est, grauius, sed dare, forsân erit
Nam meus infaustus cunctis solet aureus esse,
Et semper damni plus mea dona ferunt
Conciet hinc Bacchus, vel fallax alea bellum,
Labe vel asperget non bene parta Venus,
Omnia sponte sua mala quæ vitabit egestas
Nescis quas turbas plena crumena dabit

Damnosa iuueni currus inuitus Apollo
 Concessit, nummos sic tibi, Rufe, nego
 Nec promissa Deus potuit reuocare nocua,
 Sed tibi promitto, sed tibi dono nihil
 Tu fortunatos qui prosint, quære patronos,
 Ast ego, ne nocant nostra, cauebo tibi

10

216

Ad Gallum

Perdidit ebrietas multos, tibi proficit vni,
 Galle, licet valde membra caputque grauet
 Hinc morbum simulas et acuta pericula lecto
 Postridie stratus vix animamque trahens,
 Tunc mimicitias componis et eximis iris
 Expositum pectus sollicitumque metu
 Et pacem accitis euincis ab hostibus, omnes
 Expiraturis nam decet esse pios,
 Deinde reuiuiscis cuncto securus ab hoste,
 Et Martem Bacchum fallere, Galle, doces

10

217

Ad Cacculam

Quæ speciem instaurant partes has, Caccula, verum est
 Ad speciem quod habes, nec tamen ad speciem

218

Ad Stellam

Pictor formosam quod finxit, Stella, Mineruam
 Carpis, at hoc similis fit magis illa tibi

219

Ad Ponticum

Vlaxorem nosti Camerini, (Pontice,) quam sit
 Toto deformis corpore et ore tetro
 Casta tibi visa, et merito, sed moecha reperta est,
 Hanc vir in hesterno prendit adulterio
 Proh quantum sæuisse putas? Nil, Pontice, lætus
 Ipsam sed laudans coepit amare magis,
 Nam credebat, ait, turpem prius, atque adeo vt, se
 Præter, qui ferret tangere nemo foret

220

Ad Blandinum

Immemor esse tui dicor, Blandine, mearum
 Nulla tuum siquidem pagina nomen habet
 Sed Blandine, iterum atque iterum, Blandine legans,
 Ne, Blandine, ferar non memor esse tui

221

Ad Marianum

Prudens pharmacopola sæpe vendit
 Quid pro quo, Mariane, quod reprendis,
 Hoc tu sed facis, cenopola, semper

222 *Ad Tho Munsonium, equitem Auratum
et Baronetum*

Quicquid in aduersis potuit constantia rebus,
Munsoni, meritis accumulare tuis
Addidit, et merito victrix Dea, iamque sat ipse
Fama et fortunis integer amplius eris

223 *Ad Eundem*

Ne te spes reuocet nec splendor vitreus aulæ,
In te, Munsoni, spes tua maior erit

224 *Ad Gulielmum Strachæum*

Paucos iam veteri meo sodali
Versus ludere, musa, ne graueris,
Te nec tædeat his adesse nugis,
Semper nam mihi charus ille comptis
Gaudet versiculis facitque multos,
Summus Pieridum vnicusque cultor
Hoc ergo breue, musa, solue carmen
Strachæo veteri meo sodali

225 *Ad Lectorem*

Fit sine lege liber, saluo cui demere toto
Particulas licet, aut apposuisse nouas
Sat, Lector, numeri, numeris si sat tibi factum est,
Cui numeri potius, quam numerosa placent

Illis vindicibus nihil timebis
Celsas per maris æstuantis vndas
Rhenum visere, Sequanam, vel altum
Tibrim, siue Tagi aureum fluentum

10

4 *Ad Pacem de augustiss Reg Elizabetha*

O pax beatis, vnicum decus terris,
Quam te lubens osculor, amabilis mater,
Rerumque custos, et benigna seruatrix¹
Quæ sola te tuetur integram nobis,
Non illam amem, illam venerer omnibus dictis,
Factisque? pro illa vnquam mori reformidem?²
Illam quis amens proditam extens optet,
Domi suis quæ pacem et exteris donat?

5 *In Caluum*

Risi, Calue, hodie satis superque,
Notorum quia quemque vt attigisti,
Currentem licet et negotiosum,
Sistebas, retinens, togaprehendens,
Tum demum rogitas equumne grandem
Empturus sit, et optimum, et valentem,
Nec cessas odiosus abnuentem
Vnumquemque trecenties rogare
Quin me iam decies eras de eodem
Aggressus, memini, fuit molestum
Si quisquam interea tuum caballum
Posset ridicule satis tabella
Pro re pingere, squalidum, vietum,
Morbosos timide pedes leuantem,
Pictor vendiderit prius tabellam
Quam tu vendideris tuum caballum

10

6 *Ad Clonnum*

Fitne id quod petimus? mihi si persuaseris, inquis
Siccine nos semper ludis, inepte Cloni?
Vnum nunc vtinam tibi persuadere liceret
Vt cito suspendas te, miser, illud erit

7 *In Crispum*

Crispus amat socios, vt auara Lycoris amantes,
Vt libros Casinus bibliopola suos,
Cuius vt emptores Vincentius, vtque clientes
Caccula causidicus, sacra sacrator Helix,
Non laudem, non quod verum mereantur amorem,
Sed prodesse magis quod sua cuique solent

8

In Caluum

In circo modo Calue te prementem
 Vt vidi nitida latus puellæ,
 Sermonique auide viam astruentem,
 Mox diuam Venerem, Leporem, Amoremque
 Orabam tibi, ne infictus illam
 De grandi quid equo tuo rogares

9 *In obitum Gual Deuoreux fratris
claris Comitis Essexiæ*

Pilas volare qui iubebat impius
 Forata primus igne ferra suscitans,
 Ei manus cruenta, cor ferum fuit
 Fenestra quanta mobili hinc deæ patet
 Ferre possit vt malos, bonos simul
 Quid alta fortitudo mentis efferæ,
 Torue corporis valent? ruunt globi,
 Præitque cecitas, et atra nubila,
 Sonique terror æthera, et solum quatit
 Maligna fata, Deuoreux, et vnice,
 Et ilme frater incliti ducis, sacro
 Tibi igne perdidere saucium caput,
 Equo labinsque funebri, heu, acerbum onus
 Tuis, reuectus arduum ad iugum redis,
 Rotaque subgente curnibus iaces
 Molesta pompa fratri, et omnibus bonis
 Peribit ergo Rhona, pulsa corruet
 Fero canente classicum tuba sono,
 Et vltā stabis inter vmbra cælitēs

10

10

Ad Melleam

O nimis semper mea vere amata
 Mellea, o nostri pia cura cordis,
 Quanta de te perpetuo subit mi
 Causa timoris!

Eminus quanquam iaculetur altus
 Aureos in te radios Apollo,
 Torqueor ne fictus amans in illis
 Forte lateret

Et procul cælo pluuias cadentes
 In sinus pulchros agitante vento,
 Horreo, insanum placidus tonantem
 Ne vehat imber

10

Sommians, et fes vigilans ad omnes,
 Excitor, noctuque pauens dieque,
 Sæpe si vestra potuit quis esse
 Quæro sub vmbra

11 *De obitu Phil Sydneri equitis
aurati generosissimi*

- Matris pennigerum alites Amorum,
Quid suaues violas per et venustas
Nequicquam petitis rosas Philippum,
Dumis vsque Philip, Philip, sonantes?
Confossum modo nam recepit Orcus,
Omnes dum superare bellicosa
Fama audet iuuenis, renunciate
Funestum Veneri exitum Philippi,
Vatem defleat vt suorum Amorum

12 *In Melleam*

- Mellea mi si abeam promittit basia septem,
Basia dat septem, nec minus inde moror
Euge, licet vafras fugit hæc fraus vna puellas,
Basia maiores ingerere vsque moras

13 *In Cultellum*

- Cultelle, Veneri te quis iratus faber
Iam triste dira contudit ferrum manu?
Labella bellæ cæsa funesto scatent
Per te cruore ah nectaris quantum pent!
Heu, heu, puellæ personat planctu domus,
Furit, dolori tantus accessit timor,
Nec acquiescit vspiam, impotens loqui,
Et basiare iam, quod est miserrimum
At tu sceleste frustulatim diffluens
Poenas Amori, sed nimis seras, dabis

10

14 *Ad Caspiam*

- Virgo compressa est, inuitaque, Mellea iurat,
Furem cur nollet prodere voce, rogo
Se mala respondit clamare cupisse, prehendi
Solam cum solo sed metuisse viro
O pudor insignis, facilisque modestia, qualem
Optarem soli, Caspia dura, tibi!

15 *Ad eandem*

- Phoenicem simulas, Caspia, Persicam,
Quæ nunquam socijs ardet amoribus,
Flamma sed moriens nascitur e sua
Exors tu pariter, solaque amantium
Congressus fugis, et contiguas faces,
Verum insana diem ne reparabilis
Expectes volucris, fataque vanda,
Formæ flamma etenim nulla tuæ parem
Quibit reddere, non si Venus aurea
Aut pulchrum in cinerem se Charites dabunt

10

16

Ad Labienum

Quæ celare cupit non peccat fœmina, dicis,
Quæ celat, peccat, sed, Labiene, minus

17

In Carinum

Cogito sæpe, Carine, sed infœliciter, vnde
Signant vultus tanta rubedo tuos
Nam sumptus ne sis vinosus terret, avaro
Conditur gelida nec nisi cœna fame
Porrho incœnatus nonnumquam, sordide, dormis,
Aridulusque siti somnia vana vides
Esurientis at ora magis pallore notantur,
Et macilenta creat liuida signa fames
Quero igitur tanti quæ sit tibi causa ruboris,
Forsitan hanc speciem pictus ab arte petis
Sed reliqua vt pingas quare vis pingere nasum
Non video, totusque hæreo et excrucior

10

18

In Melleam

Anxia dum natura nimis tibi, Mellea, formam
Finxit, fidem oblita est dare

19

Ad Caluum

Italico vultu donas mihi, Calue, machæram,
More Britannorum protinus accipio
Id mi succenses, nunc ergo remittere conor,
Quo more id faciam non tamen inuenio

20

Ad Næuolam

Desine, nam scelus est, neu perdere, Næuola, tentes
Quod mihi suspirat Mellea basiolum
Qui ferro necat, aut rigido cor transigit ense,
Terrenam molem diuidit ille animæ
Dulcia sed temere qui basia soluit amantum,
Cœlitus vnitas diuidit ille animas

21

Ad Caluum

Fœmina cum pallet ne dicas pallida quod sit,
Si, Calue, ingenui munus obire velis
Languentem reficit mulier laudata colorem,
Totum quem formæ credita culpa premit

22

In Lycum

Cum, Lyce, vouisti serum tibi funus, opinor
Te latuit lapidem rene latere tuo

23

Ad Lucium

Crassis inuideo tenuis nimis ipse, videtur
 Satque mihi foelix qui sat obesus erit
 Nam vacat assidue mens illi, corpore gaudet,
 Et risu curas tristitiamque fugat
 Præcipuum venit hæc etiam inter commoda, Luci,
 Quod moriens minimo sæpe labore perit

24

Ad Marinum

Parui tu facis optumos poetas,
 Laudas historicos, amasque laxum
 Sermonem, pedibus grauis Marine,
 Sparsas nec sale fabulas moraris
 Cur mirabilis omnibus, Marine,
 Scriptor fit Plato? quippe fabulosus

25

In Maurum

Tres elegos Maurus totidemque epigrammata scripsit,
 Supplicat et musis esse poeta nouem

26

In Cottam

Cotta per æstates vt in hortis dormiat vrgent
 Vxor obesa, Canis, torrida Zona, torus

27

De Catullo et Martiale

Cantabat Veneres meras Catullus,
 Quasuis sed quasi silua Martialis
 Miscet materias suis libellis,
 Laudes, stigmata, gratulationes,
 Contemptus, ioca, seria, ima, summa,
 Multis magnus hic est, bene ille cultus

28

Ad Meroen

Scortatorem optes, Meroe nasuta, maritum,
 Diminui nasum sic puto posse tuum

29

Ad Lupum

Aduersus fortem poterit vis nulla valere,
 Et fateor, sed quis tum, Lupe, fortis erit?

30

Ad Hæmum

Notorum mandas morientum nomina libro,
 Atrum quem merito funereumque vocas
 Sin cupis, Hæme, pius lætusque notarius esse,
 Inscribas viuos, sic liber albus erit

31

In Ottuellum

Promissis quoties videt capillis
 Blanditur mihi tonsor Ottuellus,
 Cum viâ curticomo faret salutem
 An tonsoribus, vt suis puellis,
 Chari sunt et amabiles comati,
 His formæ studio, lucelli vtrisque?

32

Ad Philohermum

Quæ potuit riuos retinere et saxa mouere
 Musica, te nulla parte, vel arte, mouet,
 Quod facit ergo caue, Philoherme, tarantula vulnus,
 Ictus enim, ni fit musica grata, peris

33

Ad Ianum

Cur tibi displiceat tua, Iane, quod vxor ametur?
 An tibi quam nemo possit amare placet?

34

Ad Laur Mychelburnum

Quis votis tibi, somne, supplicabit
 Tam surdo atque hebeti deo, clientem
 Qui sex continuas iacere noctes
 Molli me vigilem toro sinebas,
 Disperdique vaga cor inquietum
 Fessa et lumina cogitatione?
 Sed postquam salibus cubilibusque,
 Laurenti, excipior tuis, solutos
 Cepit grata simul quies ocellos
 Quod sane ob meritum puella si quæ,
 Laurenti, vigiles quæretur horas
 Dum pulchra speculo intuetur ora,
 Mittam ad te, lepidum deum soporis

10

35

Ad Iustinianum

Tu tanquam violas, laurum, et thyma dicis olere
 Os consobrinæ, Iustiniane, tuæ,
 Ac veluti minio buccas, et labra notari
 Ipso quin minio picta labella rubent,
 Atque genæ, floresque remansos spiritus halat,
 Ex vero omnia habet, sed nihil ex proprio

36

In Cottam

Non ego ne dicas vereor si quid tibi dico,
 Sed ne non dicas, Cotta, sed adijcias

37

Ad Caspam

Asperas tristis minuetur iras,
 Spemue promittat facies serenam,
 Semper horresco, quoniam satis te,
 Caspia, noui

Cum furis pulso retrahis capillos,
Euocas morsu rigido cruorem,
Quicquid occurrit, nimis ah perite
Dextera torquet

Fulmen hoc te terribilem, cruentam
Sed manus reddit furbunda, et hinc te
Siue ridentem metuo, benigne
Siue loquentem

10

Forte sopitum haud aliter leonem
Conspicit siluis tremulus viator,
Et pedem flectens, cauet excitari
Ne fera possit

38

In Galbam

Natum Galba suum, domesticumque,
Extremus quasi Persa sit, vel Indus
Tractat, quod nothus est, nec alloquendum
Censet, more nisi et stilo insolenti,
Et nudo capite, hospes ut videri
Omnino nouus exteriusque possit,
Annon Galba satis superque ineptit?

39

In Neruam

Abstrahis a domini coena te, Nerua, sacrati,
Nec tamen ut caecus numinis hostis abes,
Nec tibi quod panis vel vinum displicet immo
Inuitamenti vim leuioris habent
Causa duplex prohibet, quia ventri nil emis vna,
Altera quod nimis haec sit sibi coena breuis

40

Ad nobiliss virum Gul Percium

Gulelme gente Perciorum ab inclita,
Semlis ecce projcit niues hiems,
Tegitque summa montium cacumina
Et aestuosus vrget hinc Notus, gelu
Coactus inde Thracius, rapit diem
Palustris umbra, noxque nubibus madet
Tibi perennis ergo splendeat focus,
Trucemque plectra pulsa mulceant Iouem
Refusus intumescat Euhius sciphis,
Nouumque ver amoenus inferat iocus,
Nouas minister ingerat faces, ruit
Glocestriensium in te amica vis, simul
Furorem ut hauriant leuem, facetijs
Simulque molle lusingent per otium

10

41

Ad Bassum

Indiget innumeris vir magnus, maior at illo est
Omnibus his quisquis, Basse, carere potest

42

In Hyrcanum et Sabinum

Hyrcanum grauitur Sabinus odit,
 Hyrcanusque male inuicem Sabinum,
 Hyrcani cilia atque cecitatem
 Rides, ille tuam, Sabine, barbam
 Hirsutam, indomitam, et quasi cacatam
 Alternis odijs peritis ambo,
 Incondite itidem superbientes
 Ambo, tum tetrici, atque curiosi,
 Exortes comitum, tenebrici ambo,
 Vos sic vnanimes, fere idem et ambo,
 Quare tam male conuenitis ambo?

10

43

In Rufum

Nupsit anus, sed amans dentes non Isba malignos
 Sustinet vt possit, Rufe, nocere tibi
 Nam quem tritum habuit foelix modo despuat vnum,
 Iamque suus passer, iamque columba tua est
 Et tenero faciet lepidissima murmura rostro,
 Basia per morsus nec metuenda dabit
 Famineo placeant mala immatura palato,
 Sed rugosa viros canaque poma iuuent,
 Rufe, nouo fas sit tantum vouisse marito,
 Ne reparet dentes viuuda nupta suos

10

44

Ad Accam

Partem das animæ, sed quæ tibi tota fruenda est,
 Tu, mihi da partem qua licet, Acca, frui

45

In Carinum

Puluilli totidem colore, vultu,
 Textura, imparilique sectione
 Distincti, in tenebras tuas, Carine,
 Mirabar quibus artibus venirent
 Perspexi modo, scilicet tabernas
 Omnes despolias, trahens ab illis
 Ornamenta tuum in cubilulillum
 Quæ postquam subigis tuis rapinis
 Ignotos penitus lares subire,
 More istic faciunt, nec est stupendum,
 Puluilli siquidem tui, Carine,
 Iam spectent varie se, et insolenter

10

46

De morte canis

Desinite, o pueri, ientacula vestra timere,
 Non eritis nostræ postea præda cani
 Quod lacera scit plebs errans per compita veste,
 Cur manet ex huius parta quiete quies

47 *In credulos cives*

Bis sex Londinum vita concedit in vna,
 Bis sex iuratos urbs speciosa vocat
 Dispeream præter speciem vocemque virorum
 Bis sex istorum milia si quid habent
 Nam sensus, animosque suos in iudice ponunt,
 Ex se non norunt ore fauere reis
 Seruatum quis enim, cui iudex defuit, vnum
 Secula per bis sex vidit in vrbe reum?

48 *Ad Melleam*

Scelesta, quid me? mitte, iam certum est, vale
 Longe repostas persequar terræ plagas,
 Tuis vel vmbras Tartari fucis procul
 Nec me retentare oris albicans rubor,
 Nec exeuntem lucidum hinc et hinc iubar
 Lenire speret Circe, in æternum vale
 Rides inepta? siccine irati stupes
 Minas amantis? sic genas guttis lauas?
 Magisne rides? tam meus suavis tibi est
 Discessus? at nunc non eo, vt fleas magis

10

49 *In Turbonem*

Turbo, deos manes celsi tu pondere gressus
 Tota in se terres ne sua tecta ruant

50 *Ad Caspiam*

Si quid amas, inquis, mea Caspia, desine amare,
 Flammas ne caleant sic prohibere potes
 Ecquando coelum frondescit? terra mouebit
 Astra? vel auditis non tremet agna lupis?
 Omnia naturæ iam se contraria vertant,
 Aspera sic tandem Caspia mitis erit

51 *In Lycum*

Quod pulcher puer est, potes videre,
 Quod te blandus amat, potes videre,
 Quod tecum bibit, et potes videre,
 Sed quæ Lesbicus impudenter audet
 A tergo, Lyce, non potes videre

52 *Ad Afram*

Purgandæ præfectum vrbis notat, Afra, lutosa
 Frons tua neglecti muneris esse reum

53 *Ad Caspianam*

Ne tu me crudelis ames, nec basia labris
 Imprime, nec collo brachia necte meo

Supplex orabam satis hæc, satis ipsa negabas,
 Quæ nunc te patiar vix cupiente dari
 Eia age iam vici, nam tu si foemina vere es,
 Hæc dabis inuito terque quaterque mihi

54 *Ad Amorem*

Cogis vt insipidus sapiat, damnose Cupido,
 Mollis at insipidos qui sapuere facis
 Qui sapit ex damno misere sapit, o ego semper
 Desipuisse velim, sis modo mollis, Amor

55 *Ad Paulam*

Grates, Paula, tuis ago libenter
 Magnis pro meritis, anus iocosa,
 Languenti mihi quæ diem diemque
 Assidens, strepitu et leui cachinno
 Sustentare animum obrutum solebas
 Nec certe ingenium moror retusum,
 Absurdumque satis, valere apud me
 Debet plus animi tui voluntas,
 Hausta non phæetra facetiarum,
 Ridendam quoque te dabas amico

10

56 *Ad Caspiam*

Cur istoc duro lachrimæ de marmore manent
 Quæris, naturæ, Caspia, sacra docens
 Docta sed in causas nimium descendis inanes,
 Nam lacrimas hæc flent saxa miserta meas

57 *In Berinum*

Demonstres rogo mi tuos amores,
 Non vt surripiam tibi, Berine,
 Sed tanta vt scabie abstinere possim

58 *In Erricum*

Tene Lycus facem dicit? tene, Errice, facem?
 Ah nimis indigne dicit, et improprie,
 Fæx a materna siquidem meliore creatur,
 At tua stirps tecum sordida tota fuit

59 *In Æmiliam*

Cum sibi multa dari cupiat, multisque placere,
 Quo probior tanto est nequior Æmilia
 Namque operam accepto Thais pro munere reddit,
 Illa nihil, sed lucrum ex probitate facit
 Ora, manus, oculosque gerat matrona pudicos,
 Vnus haud partis sola pudicitia est
 Omnibus arridere, omnesque inducere amantes,
 Quanquam intacta potest, nulla pudica potest

Liber Secundus.

60 *In Lycium et Clytham*
Somno compositam iacere Clytham
Aduertens Lycius puer puellam,
Hanc furtim petit, et genasprehendens
Molli basiolum dedit labello
Immotam vt videt, altera imprimebat
Sensim suauia, moxque duriora,
Istæc conticuit velut sepulta
Subrisit puer, ultimumque tentat
Solamen, nec adhuc mouetur illa
Sed cunctos patitur dolos dolosa
Quis tandem stupor hic? cui nec anser
Olim, par nec erat vigil Sibilla,
Nunc correpta eadem nouo veterno,
Ad notos redit indies sopores

10

61 *In eosdem*
Assidue ridet Lycius Clytha vt sua dormit,
Ridet et in somnis sed sua Clytha magis

62 *In Ouellum*
Dedecori cur sit multum quod debet Ouellus?
Nam fidei quis non esse fatetur opus?

63 *Ad Melleam*
Insidias metuo quoties me, Mellea, pulchrum
Dicis, sic capitur non bene cautus amans,
Formosusque sibi visus se credit amari,
Nequicquam, specie luditur ipse sua

64 *In gloriosum*
In caput, Herme, tuum suggrundia nocte ruebant,
Haud istoc essent scilicet ausa die

65 *In Pharnacem*
Pharnax haud alij vt solent nouellum
Sì quando famulum sibi recepit
In tectum, faciem viri, torosque
Inspectat, studia ingenuæ dotes,
Sed quantum esuriens edat bibatque

66 *Ad Caspiam*
Per nemus Elisium Dido comitata Sichæum
Pallida perpetuis fletibus ora rigat,
Et memor antiqui semper, Narcisse, furoris
Vmbra sollicitas per vada nigra tuam
Debet ab aduerso quisquis tabescit amore
Supplicium stygia ferre receptus aqua
Caspia, si pro te morientem pœna moratur,
Esto tuis semper iungere labra labris

67

In Coruunum

Coruinus toties suis iocatur,
 Nullum reddere suauiora posse,
 Seu nymphas cecinit, trucesue pugas,
 Seu quicquid cecinit bonum, malumue
 Hoc de se toties refert facetus,
 Vt tandem fatuus sibi ipse credat

68

Ad Melburniam

Olim inter siluas, et per loca sola, Dianam
 Cum nymphis perhibent abstinuisse viris,
 Votiuasque sacris seclusas ædibus, atram
 Fama quibus pepulit religiosa notam
 Tu sed pulchra, diserta, frequens, Melburnia, viuis,
 Virgo et anus nullis nota cupidinibus

69

Ad Tho Mychelburnum

Tu quod politis ludere versibus
 Fratrum elegantum tertius incipis,
 Thoma, nec omnes occiduas sinis
 Horas relabi prorsus inviles,
 Dijs sic beatis me similem facis,
 Vt læter vna iam numero impari
 Ergo peræque diuiduum tribus
 Me dono vobis, quilibet integrum
 Vt Campianum possideat sibi,
 Primus, secundus, tertius inuicem
 De parte ne sis sollicitus tua

10

70

Ad Carolum Fitz Geofridum

Carole, si quid habes longo quod tempore coctum
 Dulce fit, vt radijs fructus Apollineis,
 Ede, nec egregios conatus desere, quales
 Nescibit vulgus, scit bona fama tamen
 Ecce virescentes tibi ramos porrigit vitro
 Laurus, et in Lauro est viuere suaue decus

71

Ad Menum

Te quod amet, quantumque, palam solet omnibus Hermus
 Dicere, sic fratres, sic quoque, Mene, patrem,
 Et quoscunque tuos, tacet is de coniuge tantum,
 Horum quam vestrum plus tamen extat amor
 Exemplo quis enim chari luescit amici?
 Multorum inuidiam sed trahit omnis amans
 Ergo leues populi contemnas, Mene, susurros
 Vero vis testi credere? crede tibi
 Lauda vix vnquam proprijs innititur alis
 Fama. sed Icaris dum volat illa, perit

10

72

Ad Papilum

Cum tibi barba foret quam Zeno, quamque Cleanthes
Optaret, totam deputat Hanno tibi,
Ingentem in te vindictam meditatus vt hostis,
Quod damnum vt repares, Papile, iure paras
Causidicosque graui turgescens consulis ira,
Quam spe lucrifici lætitiæque fouent
Ex notis fore iuratos, quod perditur oris
Qui decus agnoscent, rem grauiusque ferent,
Et mulctam statuent inimici nomine grandem
Hoc suadent illi, Papile, tuque voras
Sed mihi, quantumuis in neutro iure perito,
Auscultato parum sint, age, dicta prius
Omnia vera, tamen, citius quam causa adolescet,
Tota renascetur, Papile, barba tibi

10

73

Ad Philomusum

Ridiculum plane quiddam facis atque iocosum,
Et surdo et stupido dum, Philomuse, canis
Omnia nam surdus miratur, sed nihil audit,
Contra audit stupidus cuncta, probatque nihil

74

In Milurum

Quam multa veluti somnia accidunt viuis,
Quæ cum palam vident libenter haud credunt!
Quis sat stupescit? toruus et senex ille,
Profectus ima ex sorde, Miluius terram
Vt nauseet, equesque vrbe nobilis tota,
Matronam et hanc, et illam, et alteram stupret?
Est nostra tanquam turpe somnium vita,
Id comprobatur mors ipsa, cuius aduentu
Expergefata mens suum petit cælum,
Terrestriumque infra superbias ridet

10

75

Ad Crispum

Crispe mones vt amem, sed caute, ne mihi probro
Sit quod amem, caute nunquis amare potest?
Est velut ignis amor, nihil est detectius illo,
Protinus indicio proditur ipse suo

76

Ad Caluum

Nunquam perficies, testeris vt omnia, Calue,
Numina, quin minus assentiar atque minus
Credita quæ primo res est, repetita, rubescit,
Labitur et nimium sollicitata fides
Tam multis homini nemo se purgat amico
Inuidiam toties deposuisse parit

77 *Ad Ed Mychelburnum*

Ibit fraternis elegis ornata sub vmbras,
 Munia si ad manes perueniunt superum,
 Et multum veneranda leues, Edoarde, tenebit
 Aspectuque animas exequijsque soror
 O foelix si non fata importuna fuissent,
 Si non immature optima deficerent!
 Quid nunc perpetuum fas est sperare beatis?
 Quid connubia? quid floridæ amicitiae?
 Ætas quid? nondum sex luna impleuerat orbes
 Deseruit iuuenem cum malefidus Hymen 10
 Cum desiderio sed enim decedere vita,
 Non mors, longa mora est, non obit æger, abit

78 *In obitum Fran Manbæ*

Quid tu? quid ultra, Phœbe, languenti diem
 Apertis? beatos ista lux magis decet,
 Sordes et vmbras semper infœlix amat
 Ærumna, misero nulla nox atra est satis
 Heu, heu, sequar quocunque me rapiet dolor,
 Et te per atra Ditis inferni loca,
 Manbæe, lachrimis ora perfusus, petam,
 Flectamque manes planctu et infimos deos,
 Limnaque dira molliam, ac vsque horridas 10
 Acherontis vndas, cuncta nam pietas potest
 Quaqua redibis mœror inueniet viam
 Tum rursus alma luce candebit polus,
 Vltroque flores terra purpureos dabit,
 Omnia virebunt, sentiet mundus suum
 Decus renasci, sentiet tremulum mare,
 Suumque flebit ipse Neptunus nephas
 Ah, siste vanos impetus, demens furor,
 Ostiaque mente ficta Ditis excute,
 Occlusa viuus, nec reclusa mortuis
 Fac iure tu quod quilibet miser potest, 20
 Luge, supersit hic tibi semper labor

79 *De homine*

Est homo tanquam flos, subito succrescit et aret,
 Vis hominem floremque vna eademque rapit
 Ceu flos est? minus est nam mors vt vtrumque coæquat,
 Quam bene flos, hominis tam male funus olet

80 *In Barnum*

Mortales decem tela inter Gallica cæsos,
 Marte tuo perhibes, in numero vitium est
 Mortales nullos si dicere, Barne, volebas,

81 *In Lupum*

Cum tacite numeras annos patris improbus hæres,
Sic, Lupe, succlamas, omnia tempus habent,
Sumptus siue grauet, seu te mulctauerit vxor,
Concludis vehemens, omnia tempus habent
Sic semper, chymico nunc te committis Orello,
Mox vere vt dicas, omnia tempus habent

82 *Ad Caspiam*

Nescio quid aure dum susurras, Caspiæ,
Latus sinistrum intabuit totum mihi

83 *Ad Turanum et Nepherum*

Mi Turanule, tuque, mi Nephei,
Quin effunditis intimos chachinnos
Hem, murum prope dirutum videte
Coram qui peragit domi latenter
Quod debent saturi, ecce seruus autem
Caute præmonitus, caputque nudus
Stat præfixus hero, ne obambulantes
Spectent luminibus parum benignis,
Dextra composite tenet galerum
A tergo dominum lubens adorans,
Nasum sed grauter premit sinistra
A tergo dominum haud lubens adorans
O seruum lepidum, probum, pudicum,
Vultu qui superat tacente mimos,
Tarltonum et streperi decus theatri!

10

84 *In Ianum*

Sabbato opus nullum nisi per scelus igne pium
Posse exerceri, feruide iane, putas
Iane, voras medice pilulas, at non operantur,
Has puto te sacro sumere posse die

85 *In Sannum*

Quæ ratio, aut quis te furor impulit, improbe Sanni,
Fœmineum vt sexum mente carere putes
Cum mea diffusas foelix per pectus amantum
Vnica possideat Caspia centum animas?

86 *Ad Arnoldum*

Non si displiceat tibi vita, Arnolde, graueris,
Hac vt displiceat conditione data est

87 *Ad Genium suum*

Quid retines? quo suadet Amor, locus atque Lyæus,
Ibo, sed sapiam, iam sine, chare Geni

88

Ad Nassum

Commendo tibi, Nasse, pædagogum
 Sextillum et Taciti canem Potitum,
 Teque oro tua per cruenta verba,
 Et per vulnificos sales, tuosque
 Natos non sine dentibus lepores
 Istudque ingenij tui per acre
 Fulmen, ridiculis et inficetis,
 Irati vt tonitru Iouis, timendum,
 Per te denique Pierum serenum,
 Parnassumque, Heliconaque, Hippocrinenque, 10
 Et quicumque vacat locus camænis,
 Nunc oro, rogoque, improbos vt istos
 Mactes continuis decem libellis,
 Nam sunt putiduli atque inelegantes,
 Mireque exagitant sacros poetas,
 Nasonemque tuum et tuum Maronem,
 Quos vt te decet æstimas, tegisque
 Ne possint per ineptias perire
 Quare si sapis, vndique hos latrones
 Incurسابis et erues latentes, 20
 Conceptoque semel furore nunquam
 Desistes, at eos palam notatos
 Saxis contuderit prophana turba

89

Ad Caspium

En miser exclusus iaceo, ceu montibus altis,
 Caspia, nix nullo respiciente cadit
 Meque tuus liquefecit amor violentius absens,
 Sol teneram iniecto quam solet igne niuem

90

Ad Calpurnium

Est quasi ieiunum viscus tua, Calue, crumena,
 Id bile, hanc vacuam seruat amore iecur

91

In Byrseum

Multis ad socerum queritur de coniuge Byrseus,
 Nupta quod externos suescit amare viros
 At breuiter socer, Et talis mi, ait, illius olim
 Mater erat, credo, foemina et omnis erit
 Commune et iuuenile malum est, quod senior ætas
 Sanabit, spero, sanctaque canities
 De me nec socero verum est hoc, Byrsee, clamas
 Sed potuit, sed habet fabula ficta salem

92

Ad Caspium

Ecquando vere promissam, Caspia, noctem,
 Præstabis, cupido facta benigna mihi?
 Nox ea, si moriar, sat erit mihi sola beato,

93

In Bretonem

Carmine defunctum, Breto, caute inducis Amorem,
Nam numeris nunquam viueret ille tuis

94

Ad Corunnum

Sextum perfidiæ haud satis pudenter,
Coruine, insimulas, redarguisque
Nequaquam meminisse quod spopondit
Æquali, vel enim potentiori,
Quin eludere, si sit vsus, ipsum
Audere intrepide suos parentes
Læsam dic age vi'n fidem experiri?
Hunc ad cœnam hodie vocato, vel cras,
Vel tu postridie, perendieue,
Sin maius vel ad vltimas calendas, 10
Ni præsto fuerit, per et tabernas
Omnes vndique quæritans volant,
Quas te nec meminisse iam nec vnquam
Vsurpasse oculis in hunc diem vsque
Audacter mihi deierare fas sit
Postremo nisi præbeat vocanti
Conuiuiam memorem se, et impigellum,
Cœnam coxeris hanc meo periculo
Nullumne hoc specimen fidelitatis?

95

Ad Hyspalum

Sanum lena tibi promittat vt, Hyspale, scortum,
Puram sentina quis sibi quæret aquam?

96

Ad Licinium

Non quod legitimum id bonum necesse
Censetur, Licini, bonum sed ipsum
Semper legitimum putare par est
Fœnus nam licitum fatemur omnes,
Nemo non malus at bonum vocabit

97

In auarum

Omnia dum nimium seruas, miser, omnia perdis,
Nec tua sunt toties quæ tua, Paule, vocas

98

In Luperum

Vxorem Lycij senex Luperus
Strato admouerat, imminens puellæ,
Absentis domini exilit molossus
Subuenturus heræ, vagasque morsu
Partes mollis adulteri reuulsit

Testes nequitiae suae recusans,
 Testes nequitiae suae requirens
 O rem ridiculam! magisne dicam
 Hanc plane miseram? canem viro esse
 Plus quam femina, quam vxor est, fidelem

10

99

In Erricum

Cum stygio terrere vmbras vultu, Errice, possis,
 Dic per Plutonem quid tibi cum speculo?

100

Ad Tuccam

Nil æris, magnam sed habes tu, Tucca, crumenam,
 Atque animum, quantum nulla crumena capit

101

Ad Pontilianum

Quod iuuenis, locuplesque sibi conscisceret ipse
 Eutrapilus mortem, Pontiliane, stupes,
 Nam neque spretus amor, nec dedecus impulit atrum,
 Non iactura grauis, nec sine mente furor,
 Haud dolor excrucians, tetri aut fastidia morbi,
 Cunctos causa fugit, sed mihi vera patet,
 Hanc voco desidiâ, quam res accendere nulla
 Cum potuit, vitæ nausea summa fuit

102

De Puella ignota

Regalem si quis cathedram prope percutit hostem,
 Exigitur sonti vindice lege manus
 Impune ergo feret quæ cor mihi figit amicum,
 Virgo, oculis feriens quo stetit illa loco?
 Parce tamen rigidumque nimis summitte vigorem,
 Sacrosanctum ius arbiter assit Amor,
 Ille Amor æthereos qui non violarit ocellos,
 Non ego, non tanti funera mille forent

103

Ad Chloen

Mittebas vetulam, Chloe, ministram,
 Lippam, tardipedem, et febriculosam
 Ad me luce noua aureos rogatum,
 Si tu cui redijt rogas inanis,
 Mane istuc mihi non placebat omen

104

In Philonem

Dulcis cum tibi Bassiana nupsit,
 Nemo non male clamitans ferebat
 Tam pulchram illepido dari puellam,
 Toruus quique adeo et nigellus esses
 Cædis te, Philo, post reum malignæ

Spectans, et querulam expiationem,
 Occasumque tuum pie gemiscens,
 Turmatim redit, obuijsque narrat
 Exemplum iuuenis viri, et torosi, 10
 Perdigna facie artubusque pulchris
 Sic præbet miseris nimis popellus,
 Detrectatque male imprecans beatis
 At vobiscum agitur satis benigne
 Os durum quibus, horridique vultus,
 Aut distorti oculi, patensue nasus,
 Pulchri nam fieri, vt lubet, potestis,
 Si de quercu aliqua, per aut fenestram,
 Vultis prætereuntibus parumper
 Pendere horribili modo intuenti 20
 De vobis bona multa prædicabunt
 Omnes, quique etiam solent in omnes
 Quæuis dicere turpiora veris,
 Vitæ qui leuibus bonis fruuntur

105

Ad Paulinum

Non agros, Pauline, tibi, non splendida tecta,
 Non aurum inuideo, ferripedes nec equos,
 Sed tam casta thoro, tam pulchra quod obtigit vxor,
 Tam lepida, alternoque obuia melle tibi,
 Monibus apta tuis et ficta per omnia votis
 Inuidiam faceret nî prohiberet amor

106

De se

Nos quibus vnanimi cura est placuisse puellæ,
 Quam multa insipide dicimus et facimus?
 Quæ simul ad sese redijt mens, omnia ridet,
 Afficiturque videns ipsa pudore sui
 Sicut ego hesterna, sed quid mea crimina stultus
 Profero? non faciam, tuta silentia sunt

107

In matronam.

Abscidit os Veneris famulæ matrona, marito
 Ne mutuum rursus daret
 Quid fecit? culpæ cupiens occludere portam,
 Insulsa patefecit magis

108

Ad Cosmum

Cernit Aper vigilans annos post mille sepultos,
 Talia sed cæcus cernere, Cosme, potest

109

De Mellea et Caspia

Vror amat plures quod Mellea, Caspia nullos,
 Non sine ruali est aut amor, aut odium

110

Ad Sabellum

Tuus, Sabelle, lippus iste cum furit
 Cunctis minatur clam venena Colchica,
 Et atra quicquid ora Cerberi vomunt
 Ab India vsque virus omne colligit,
 Per vda stagna, peique murcidos lacus,
 Emitque pluris aspidem, quam tu bouem
 Hyberniam odit, namque ibi nusquam nocens
 Bestia timetur, pabulum quæ toxicis
 Præbere dirum possit, id Pico graue est
 Quin imprecari Taitarum deo solet
 Lernæ quod olim tabidam extinxit feram
 Hunc ego, Sabelle, rideo veneficum,
 Tu vero ab istoc peidito retrahe pedem,
 Vlcisci amicum tutius, quam hostem potest

10

111

In Miluum

In putrem vt sensit se Miluus abire saluam
 Seruatam testa condidit aureola,
 Et super inscripsit, Milui non ossa, cinisue,
 Sed Miluus, Milui hic siue salua sita est

112

In Calpham

Ridicule semper quantum mihi, Calpha, videtur,
 A multis iactas te sine dote peti?
 Nam quis quod nusquam est petat? aut captabit inani
 Siccum spe patrem, pumiceum vel auum?

113

Ad Caspiam

Caspia, laudatur feitas in te, tua quicquid
 Atrum in candorem vertere forma potest

114

In amicum molestum

Non placet hostilem nimium propensus ad iram,
 Quoue leues grauter fert inimicitias,
 Nec placet eructans odiose plurima quisquam,
 Fretus iam veteris nomine amicitiae

115

In Hannonem

Diuitias vocat Hanno suas sua carmina, tales
 Morsus diuitias Irus habere potest

116

Ad Cambricum

E multis aliquos si non despexit amantes,
 Si tua non fuerit rustica nata fremis?
 Aut tam formosam tibi, Cambrice, non genuisses,
 Aut sineres nato munere posse frui
 Castæ sint facies sua quas sinit esse pudicas,

117 *Ad Leam*

Priuato commune bonum, Lea, cum melius fit,
Obscurum plane est foemina casta bonum
Nam nulli nota, aut ad summum permanet vni,
Omnibus atque alijs est quasi nulla foret,
Sin se diuulget, mala fit, quare illa bonarum
Aut rerum minima est, aut, Lea, tota mala

118 *De Amantibus*

Olim si qua fidem violasset foemina, quanquam
Tunc extra legem viueret, inque nota,
Vna nocte nouo si forte vacaret amanti,
Materies elegis plena furoris erat
Questus causa fides taceat iam lubrica, nostris
Sat firma est, si sit sana puella satis

119 *De Venerea Lue*

Ægram producit Venerem mundana Senectus,
Contractamque noua perditione Luem,
Suspectam quæ nunc Helenam fecisset, et omnes
Laudis arceret iure metuta procos

120 *In Crassum*

De socijs loquitur præclare Crassus, et illis
Quæ non sunt tribuit prædia, rus, et agros,
Ingenium, formam, genus, artes, omnia donat,
Tale sodalitium Tucce libenter amat

121 *Ad Ed Mychelburnum*

Prudenter facis, vt mihi videtur,
Et sentis, Edoarde, qui optimum te
Longe pessima ab vrbe seuocasti,
Vix anno ter eam aut quater reuisens,
Tum Pauli simul ac vides cacumen,
Ad notos refugis cate recessus,
Vrbis pestifera otia, et tenaces
Vitans illecebras, lubricinesque,
At nos interea hinc ineptiarum
Portenta vndique mille defatigant,
Conuentus, ioca, vina, bella, paces,
Ludi, damna, theatra, amica, sumptus,
Inclusos itidem domi fabrorum
Aurumque tonitrua, eiulatus,
Vagitusque graues agunt Auerni
Vsque in tædia, rursus ambulant
Occursu vario in via molestant
Curti cauidici, resarcinatis
Oui gestant manibus sacros libellos,

Horum te nihil impedit deserto
 Quo minus celebres lepore musas
 Sub iucunda silentia o meorum
 Cunctorum nimis, o nimis beate !

I 22

In Gallam

Ilia cur tenue vsque sonent tua nescio, Galla,
 Te nisi quod cantor Tressilianus amet

I 23

In Fuscum

Contrectare tuos nequeam, Fuscine, puellus
 Non myrrham, non si thura, rosasque cacent
 Pro turpi est quicquid facilis natura negavit,
 Si faciem demas, nec placet ipsa Venus

I 24

Ad Caspium

Admissum tarde, cito, Caspia, læsa repellis
 Constans ira, levis sed muliebris amor

I 25

Ad Candidum

Sis licet ingenuis nunc moribus, æquior ipso
 Socrate, vel minima, Candide, labe carens,
 Nescis qualis eris cum tu nouus aleo fias,
 Teque auctum lucrum qualibet arte trahat
 Victor vt euadas, nullum vt ferat alea damnum,
 Attamen ingenium polluet illa tuum

I 26

In Gallam

Poscit amatorem feruens sibi Galla Priapum,
 Frigida sed castum Thespilis Hippolitum
 Hinc ego Lampsacides fieri tibi, Thespilis, opto,
 Gallæ sed gelido purior Hippolito

I 27

In Berinum

Credita quæ tibi sunt mutato nomine prodis,
 Nomine mutato cuncta licere putas,
 Cur tibi nil credam iam si vis, quære, Berne,
 Mutari nomen nolo, Berne, meum

I 28

Ad Sybillam

Nil non a domino bonum creatum,
 Audacter satis hoc, Sybilla, dicis,
 Nec non ergo bonam creauit Eum,
 Illam sed tamen oscitante Adamo,
 Nequa perciperet bonam creari

I 29

In Gallam

Tactam te, ad viuum sed nunquam, Galla, fateris,
 Vah, quota pars carnis mortua, Galla, tuæ est !

130

Ad Eurum

Rerum nomina, resque mutat ipsas
Vsus multimoda vicissitate,
Id si vis lepide æstimare dictum,
Inspectes capita, Eure, foëminarum,
Nam pars illa noui satis dat vna,
Ne quid de medijs loquar, vel imis

131

Ad Paulinum

Quid, Pauline, meas amationes
Inclamas? Quasi sit parum perire,
Nï tu hanc insuper ægritudinem addas
At si quid ratio ista promoueret,
Declamare aliquot dies polite,
Pulchre, et sobrius ipsemet potessim,
Depingens graphice proterui amoris
Mille incommoda, vel deinde mille,
Quæ nusquam tibi dicta, scripta, picta
Occurrunt, neque visa somnianti
Vnquam, sed tamen vsque me moleste
Castigas miserum, diu perorans,
Obtundis, scio, perditum sinam me
Consulto fieri, lubet perire,
Suaues dum peream per ipse amores

10

132

In Cornutos

Vxoris culpa immeriti cur fronte mariti
Cornua gestari ludicra fama refert?
An quia terribilem furor irritus, atque malignum
Efficit, armatis assimilemque feris?
An quod ad hanc faciem satyros, vmbrasque nocentes
Fingimus, atque ipsum Dæmona cornigerum?
An quod apud populum tantum fortuna nocentes
Reddit, nec verum crimina nomen habent?

133

Ad Hermum

In re si quacunq; satisfacis omnibus, Herme,
Cur hoc vxori non facis, Herme, tuæ?

134

Ad Aufilenam

En dat se locus arbitris remotis,
Aufilena, meo tuoque amorì
Quam nunc suaue rubent repente malæ,
Inuitoque etiam rubore cudent!
Quam mollis manus, et benigna colla!
Tam belli poterunt pedes latere?
Vicina et genua, inuidente palla?
Quid me tam male pertinax repellis?

Nempe est foemineum parum efferari,
 Sed tandem fuor hic recedet vltro
 Aufugisti etiam? vale, proterua,
 Deformis, pede sordido et fugaci
 Vultus ergone tam feros probavi?
 Ceruices rigidas? manus rapaces?
 Non mi esset melius carere ocellis,
 Quam sic omnia peiperam videre?

10

135

Ad Battum

Qui tibi solus erat modo formidatus adulter,
 Iam, Batte, excruciat prodigiosa Venus
 Quauis Pasiphae est cogente libidine, tu si
 Riualem admittas denuo tutus eris

136

Ad Melleam

Quid mæres, mea vita, quidue ploras?
 Nec fraudem paro, quod solent prophani
 Caros qui male deserunt amantes,
 Nec, prædator vti, arduum per æquor
 Hispanas reueham Indicasque nugas
 Expers sed Veneus, Cupidinisque,
 Siluæ iam repeto virentis vmbras,
 Et dulcem placidamque riuus auram,
 Vt memet reparem tibi, et reportem
 Lucro millia mille basiorum

10

137

Ad Thelesinam

Expressos Helenæ vultus Paridisque tabella
 Foedarunt quædam sicut ab vngue notæ,
 Hoc, Thelesina, doles, sed et hoc bene conuenit illis,
 Iurgia nam quouis esse in amore solent
 Quid cum te vrgerem solam, quod amantis in ore
 Sæua impinxisti vulnera facta manu?

138

In Fabrum

Heus, puer, hæc centum defer sestertia Fabro,
 Quid stas, quid palles? quid lachrimas, asine?
 Curre, inquam pueros quamuis præcidat inanes,
 De nummo poterit lenior esse tibi

139

In Afram

Cum tibi tot rugis veterascat nasus, vt illi
 Surgere Spartanus debeat, Afra, senex
 Cumque tuos dentes emat antiquarius Hammon,
 Prosint et tussi pharmaca nulla tuæ,
 Nubere vis puero, primo moritura Decembri
 Sic facere hæredem non potes, Afra, virum

140 *Ad Cosmum*

Ad vitam quid, Cosme, facit tua mortis imago?
 Esse vt te miserum, puluereumque scias?
 Cum sit certa tibi satis, obliuiscere mortis,
 Res vitæ incertas has age, viue, vale

141 *Ad Aten*

Reginæ cum tres pomi de iure coirent,
 Te salebris, Ate, delituisse ferunt,
 Et miseris risisse quid hic, dea, si licuisset
 Pro pomo rigidam supposuisse tibi?

142 *In Aprum*

Crispo suasit Aper febricitanti
 Pestem protinus hanc inebriatis
 Tolle, sed penitus furente Baccho
 Assensum est, bibitur simul, valere
 Crispus coepit, Aper febricitauit

143 *In Fuscum*

Quasuis te petere et sectari, Fusce, puellas
 Credis, ridiculus nec reticere potes
 Haud aliter cymba vectus puer ire carinas
 Ad se omnes dicit garrulus, atque putat

144 *Ad Lucillum et Manbæum*

Charior, Lucille, anima vel illa
 Esse si quidquam pote charius mi,
 Tuque, Manbæe, vnanimi sodalis
 Delicium et mens
 Ecquid accepistis, eratne lætum,
 Otia exegisse, Cupidinemque,
 Et suos iam denique Campianum e
 Pectore amores?
 Nam sat illuxisse dies videtur
 Illa mi festiuiter, et beate,
 Quæ breui tantas penitus fugauit
 Luce tenebras?
 I fuge hinc, abiecte Amor, exulatum!
 Tam ferum haud par est hominum imperare
 Mollibus curis, ad eas redi vnde es
 Rupibus ortus

10

145 *In Mamurram*

Pediculosos esse quis sanus negat
 Versus Mamurræ Satyricos, si quis legit?
 Mordent, timent vngues, pedes et sex habent

146 *In Vincentium*

Astrictus nunc est Vincentius ære alieno,
In proprio nimum hic ante solutus erat

147 *Ad Æmylium*

Ægris imperat vsque possitallam
Impostor Litus, Æmyli quousque?
Nummos ridicule vsque dum dat ægei

148 *In Parcos*

Parcos ingenui non est laudare poetæ,
Cui vetus horrendos antipathia facit

149 *Ad Marcellum*

Scilla verecunda est, Scilla est, Marcelle, venusta
Si verum vtrumque est, vix habet illa parem

150 *Ad Mathonem*

Arguo cur veram ficto sub nomine culpam
Quæris, nec titulis te quoque signo tuis
Nunquam si fingit non est epigramma poema,
Vix est simpliciter cui, Matho, vera placent

151 *Ad Cosmum*

Laudatus melior fiet bonus, et bona laus est,
Solis at quæ sit debita, Cosme, bonis
Re turgente mali quamuis, et honore fruuntur,
Laudem ne sperent, non vacat illa malis

152 *In Olum*

Sat linguæ dedit, Ole, sator tibi, parte sed vlla
Hanc potuit melius figere quam capite
Nam sentit tanquam lapis hoc, tua voxque palati est,
Faucis, pulmonis, denique mentis egens
Si foret, Ole, tuam mihi fas disponere linguam,
Hæreret qua tu pedere parte soles

153 *In eundem*

Summo vt significet patrem sedisse Senatu,
Hoc aliquando quod is pederat, Olus ait

154 *In Hipponem*

Lites dum premit Hippo foenerator,
Imam ad pauperiem redit, nec villus
Ex omni magis est ei molestus
Sumptus, quam misero diu roganti
Assem quod dederat semel minutum,
Solum quem sibi nunc egenus optat,

Lætus causicidis volensque cuncta
Præbebat siquidem, daturus et iam
Esset copia si secunda votis
Inuitus, genioque retrahente,
Solum sed tribuit grauatus assem

10

155 *Ad Eurum*

Eure, bonum, non ordo facit, non res, locus, ætas
Fit licet his melior, nascitur ipse bonus

156 *In Mycillum*

Flagris morio cæditur, Mycillum
Pullum consiliarij Mycilli
Quod stultum vocitauit, at merentem,
Dicat de patre iam, nihil pericli est

157 *Ad Lalagen*

Corpora mille vtinam, Lalage, mea forma subiret,
Vnum spes esset cedere posse mihi

158 *Ad Hæmum*

Quasdam ædes narras vbi certis, Hæme, diebus
Vilia de summo culmine saxa cadunt
Dæmonij hoc opera fieri contendis, at illud
Vix credo, credam si pretiosa cadent

159 *Ad Argentinum*

De gallinarum genere est tua fertilis vxor,
Argentine, viro nam sine sæpe parit

160 *Ad Telesphorum*

Nec tibi parca placet, nec plena, Telesphore, mensa,
Amplior hæc auida est, ut minor illa, gula
Quantus enim cibus est aliena in lance relictus
Expleto quereris tu perijisse tibi

161 *Ad Cassilianam*

Cur proba, cur cunctis perhibetur casta Nerine?
Assuevit nondum, Cassiliana, tibi

162 *Ad Hermum*

Ad latus, Herme, tuum spectans, siquando machæram
Laudo, tumes, dicens illa paterna fuit
Si vel equum celerem pede, siue armenta, vel ædes
Miror, et hæc fuerant omnia patris, ais
Si vultum commendo tuum, fuit ille paternus,
Seruumque et scortum, et singula patris habes
Sed cum nulla sit, Herme, tuæ constantia linguæ,
Hanc bene maternam, si fateare, licet

163

In Marcellinam

Virgo olim cinerem et lutum solebat
 Marcellina auido ore deuorare ,
 Nunc mœchos amat, at lutosiores
 Ipso, Calue, luto , quid esse credam?
 Annon pica animi quoque hæc laborat?

164

Ad Eurum

Sacras somniat, Eure, conciones,
 Et pronunciat oie sem' aperto
 Pyrrhus , dissimulat, nec est sacerdos

165

Ad Pontilianum

Nascitur in lucem primo caput, vnde gubernat
 Pars senior, cœlo proxima, sphæra animæ
 Huic decor oris inest, huic sermoque, mentis imago,
 Et prope totus homo est, Pontiliane, caput

166

Ad Cosmum

Sub specie mala, Cosme, boni dominantur honesti
 Vsus ut exoluit, sic decus omne perit

167

Ad Papulum

Non sapit in tenui qui re ius, Papile, sperat ,
 Solis id magnis diuitibusque datur

168

Ad Eurum

Dilutum iudex vinum bibat, vt sonet ore
 Ius quoque dilutum , displicet, Eure, merum
 At nunc iuridicus ius dicit, negligit æquum ,
 Ius ita qui iudex dicit iniquus erit

169

Ad Caluum

Et lare ridiculum est, aliena et quærere terra
 Pacem animi , nusquam est, sit nisi, Calue, domi

170

In Melissam

Sex nupta et triginta annis, sterilisque, Melissa
 Nata ex se tandem prole triumphat anus
 Cura dei reges vobis proceresque caute,
 Portentum statua parturiente fuit

171

Ad Daunum.

Carmen, equestris homo, cur fingis, Daune? poeta
 Si vis esse nimis forte pedester eris

172

Ad Cosmum

Cosme, licet media tua pangas carmina nocte,
 Affulget schedæ dexter Apollo tuæ
 Metrica scripturo sal vel sol adsit oportet
 Perpetuo , insulsa et frigida nemo sapit

173 *Ad Eurum*

Qui se, nec multis præter se gaudet amicis,
Si nihil, Eure, vetat noster amicus erit

174 *Ad Labienum*

Dum nimium multis ostendere quæris amorem
In mensa, et positas extenuare dapes,
Obtundis, nec cœna gulæ bene competit, in qua
Plus condimenti est quam, Labiene, cibi

175 *In Pollionem*

Magnificos laudat, misere sed Pollio viuit,
Laudem fortassis rem putat esse malam

176 *Ad Sybillam*

Omnes se cupiunt omni ratione valere,
Attamen est verbum triste, Sybilla, vale

177 *Ad Papulum*

Bellam dicebas Bellonam, Papile, sensi,
Suauis hospitium castra inimica darent
Inveniat quicum pugnet, mihi præfero pacem,
Vt tua sit soli Penthesilea tibi

178 *Ad Gallam*

Assurgunt quoties lachrimæ tibi, si placet humor
Vt diuertatur, mingere, Galla, potes

179 *Ad Labienum*

Quæris completo quot sint epigrammata libro,
Sit licet incertum, sic numerare potes
Plus minus, hebdomada quotquot nascuntur in vna
Londini, faciunt tot, Labiene, librum
Nobiliumque minor numerus censetur vtrinque,
Turba sed obscuræ plurima plebis erit

180 *In Marcellinam*

Laruas Marcellina horret, Lemuresque, sed illa
Nil timet in tenebris si comitata viro est

181 *Ad Linum*

Henrico, Line, septimo imperante,
Nondum pharmacopola quintus urbem
Infarsit numero, nec cenopola,
Ingens nunc tribus vtriusque creuit
Primo sed præit ordine cenopola,
Ac tanquam alterius parentis videtur,
Morbos dum creat, inficitque nostra
Sensim corpora dulcibus venenis

Quo tandem ruet hæc vicissitudo?
 Quid dicam? nisi Dæmonas trecentos
 Sementem facere his superfluorum,
 Omnes quos patimur licentiatos?

10

182 *In Gallam*

Galla melancholicam simulans, hilarare Lyæo
 Se solet, et fit non ficta melancholica

183 *In Tabaccam*

Haud vocat illepide meretricem Nerua Tabaccam,
 Nam vendunt illam, prostituuntque lupæ

184 *Ad Mauriscum*

Nullam Brunus habet manum sinistram,
 Nec mancus tamen est, sed est quod aiunt,
 Maurisce, vt caueas tibi, ambidexter

185 *Ad Phillitum*

Phyllitis, tua cur discit saltare priusquam
 Firmiter in terra stare puella potest?
 Non metuis mox ne cadat immatura? caducas
 Næ sua sic pupas membra rotare facit

186 *Ad Lalagen*

Lingua est Gallica lingua foeminarum,
 Mollis, lubrica, blandiens labelhis,
 Affundens, Lalage, decus loquenti
 Terra est Anglica terra foeminarum,
 Simplex, suavis, amans, locis honestans
 Semper præcipuis genus tenellum

187 *Ad Cyparissum*

Ne nimis assuescas carni, Cyparisse, bouinæ,
 Cornua nam quis scit num generare potest?

188 *Ad Hermum*

Castæ qui seruit si sit miser, Herme, quid ille
 Scortum qui metuit? perditus, et nihili est

189 *Ad Chloen*

Pulchras Lausus amat, Chloe, quid ad te?
 Pulchras non amat ergo Lausus omnes

190 *Ad Pasiphylen*

Qui te formosam negat haud oculos habet, at te
 Nauci qui pendit, Pasiphyle, cor habet

191

In Hermiam

Hermia cum ridet tetros hahahalat odores ,
Herme, ferenda magis si pepepedat erit

192

In Mycillum

Cantat nocte Mycillus ad fenestras
Formosæ dominæ, vigil, frequensque ,
Et cantat lepide, et patent fenestræ
Voci, at ianua clausa sola surda est

193

Ad Caluum

Ex reditu lucrum facturus Næuola, præsens
Quod sperat recipit, quam cito, Calue, redit?

194

Ad Hæmum

Augeæ stabulum, Hæme, non inique
Londinum vocitas, scatet profecto
Multa impuritæ, hæc vt eluatur
Iam plane Herculeo est opus labore,
Nam nunc vndique foetidum est, at illic
Non fœnum male olet, sed, Hæme, fenus

195

In Tuccam

Nil refert si nulla legas epigrammata, Tucca ,
De te scribuntur, non tibi, Tucca, tace

196

Ad Nisam

Quod melius saltas insultas, Nisa, sorori,
Vtraque at melior quæ neque saltat erit

197

Ad Publium

Publi, sola mihi tacenda narras,
Sed quæ si taceam, loquuntur omnes
Dic tu tandem aliquid meri nouelli,
Plane quod liceat loqui, aut tacere

198

Ad Cosmum

Qualis, Cosme, tuæ est hæc excusatio culpæ?
Suasit Amor! quasi non pessima dictet Amor!
Ille deus natos ferro violare parentes
Fecit, patronum quem tibi, inepte, paras
Dic odio potius factum, dum mittis Amorem ,
Dic aliud, dic tu quicquid, amice, lubet

199

In Harpacem

Fœnore ditatus ciuis, nunc rusticus Harpax
Fœno ditiescit, re minor, at melior

200

Ad Olum

Nupsisse filiam, Ole, foeneratori
 Gestis, quid ita? corrupta num datur? prorsus
 Vt dicis, ais, et grauida, te, Ole, iam laudo
 Qui fenus addis tale feneratori

201

Ad Daunum

Sponsam, ne metuas, castam tibi, Daune, remisit
 Ipsam, nū credis tu mihi, Daune, roga

202

In Lagum

Cum vix grammatice sapiat tria verba ligare,
 Dijs Lagus inuitis versificator erit
 Euenit ebriolis vitium par, protinus omnes
 Saltare incipiunt cum titubare timent

203

In Vergusium

Nil amat inuectum Vergusius, extera damnat,
 Nec, vicina licet, Gallica vina placent
 Haud piper attinget crudus, procul aurea poma
 Hesperidum calcit, nec pia thura probat
 Bombycis deridet opes, et patria laudat
 Lanea, re vera non aliena sapit
 Sed tamen uxorem Rufini, iamque maritus,
 Ardet at hæc trita et non peregrina putat

204

In Hipponacem

Terget linteolis genas manusque,
 Vix toto lauat Hipponax in anno,
 Rugas dum metuens cutem puellis
 Seruat, sed bona perdidit paterna
 Non est lautus homo quid ergo? tersus

205

Ad Calliodorum

Sollicitus ne sis signum fatale cometa
 Vt quid portendat, Calliodore, scias,
 Expectes cladem (domini natale propinquat)
 Non hominum, sed tu, Calliodore, boum

206

Ad Glaucum

Ius qui bonum vendit cocus
 Melior eo est qui polluit
 Ius omne fucis non bonis,
 Sit, Glauce, turgidus licet,
 Raucisque sæuor Notis

207

In Hannonem

Carmina multa satis pellucida, leuia, tersa,
 Naturæ vitreæ sed nimis Hanno, creat

208

In Librarios

Impressionum plurium librum laudat
Librarius, scortum nec hoc minus leno

209

Ad Gaurum

Pollio tam brevis est, tam crassus, vt esse Gigantis
Secti dimidium credere, Gaure, velis

210

Ad Ligonem

Cur non salutem te rogas equo vectum?
Ne equum tuum videar, Ligo, salutasse

211

Ad Albium

Dextre rem peragens, vel imperite,
Vera an ficta, loquens, iocosa vel tu,
Albi, seria, semper erubescis
Hinc te ridiculum, leuemque reddis
At tandem vitium pudoris omne
Vis deponere? vis? adi lupanar

212

In Olynthum

Dum sedet in lasano dormescit prætor Olynthus,
Et facit in lecto quod facit in lasano

213

In Pandarum

Scrotum tumescit Pandaro, tremat scortum

214

In Hannonem

Scorti trita sui vocat labella
Non mellita, sed Hanno saccaranta,
At nescit miser extrahi solere
Ex dulci quoque saccaro venenum

215

Ad Ligonem

Purgandus medicus non est ope Cæcilianus,
Purgandus tamen est, num, Ligo, mira loquor?
Purgandus grauidæ de suspitione puellæ,
Ne te detineam, Cæcilianus adest

216

In Mundum

Mundo libellos nemo vendidit plures,
Nouos, stiloque a plebe non abhorrenti,
Quos nunc licet lectoribus minus gratos
Librarij emptitant, ea tamen lege
Ne Mundus affigat suis suum nomen

217

Ad Lausum

Non si quid iuuenile habeant mea carmina, Lause
Sed vulgare nimis, sed puenile veto

218

Ad Bassum

Seruum quando sequi cernit te, Basse, cinædum
Vxori te vult Cinna preire tuæ

219

Ad Lamianam

Nequidquam Lamiana cutem medicaris, et omni
Detersam tentas attenuare modo
Innocua illa satis per se manet, eripe luxum,
Eripe nocturnæ furta nociua gulæ
Pulcher vt in venis sanguis fluat atque benignus,
Cures, curabis sic, Lamiana, cutem

220

In Ligonem

Funerea vix conspicimus sine veste Ligonem
An quia tam crebri funeris author erat?

221

In Marsum et Martham

Marsus vt vxorem, sic optat Martha maritum
Ambos quid prohibet quod voluere frui?

222

Ad Pontilianum

Iste Bromus quis sit qui se cupit esse facetum,
Plane vis dicam, Pontiliane? planus

223

Ad Syram

Vna re sapere omne foeminarum
Se credit genus illa res negare est
Vna re sapere ut magis studeret
Optandum foret illa res tacere est

224

In Hermum

Omnibus officij ritu se consecrat Hermus,
Talia sed nunquam sacra litare solent

225

In Cambrum

Cum tibi vilescat doctus lepidusque Catullus,
Non est vt sperem, Cambre, placere tibi
Tu quoque cum Suffenorum suffragia quæras,
Non est vt speres, Cambre, placere mihi

226

In Eundem

Disticha cum vendas numerasti, Cambre, bis vnum,
Pastor oues cuperet sic numerare suas

227

Ad Graros

Grarij, siue magis iuuat vetustum
Nomen, Purpuli, decus Britannum,
Sic Astræa gregem beare vestrum,

Sic Pallas velit , vt fauere nugis
Disiuncti socij velitis ipsi,
Tetræ si neque sint, nec infacetæ,
Sed quales merito exhibere plausu
Vosmet, ludere cum lubet, soletis

228

Ad Librum

Verborum satis est, oneri sunt plura libello,
Sermo vel vrbanis multus obesse potest
Partibus ex breuibz quæ constat inepta figura est
Si sit longa nimis , par modus esto pari

THOMÆ
CAMPIANI

Vmbra

Fœmineos dea quæ nigro sub Limine manes
Occludis, cœlo ostentans, iterumque reducens
Vmbriferum per iter, quanquam crudelis amanti,
Sis mihi tu facilis, quanquam non æqua resumis
Formosarum animas, festina morte peremptas
Abreptas solus resonante reducere plectro
Threicius potuit, lucique ostendere amores,
Non potuit tamen, ad tristes deuoluitur vmbras
Quicquid formosum est, et non inamabile natum
O Sacra Persephone, liceat tua regna canenti,
Lucifugasque vmbras, aperire abscondita terris
Iura, tenebrarumque arcana adoperta silentum
Respice qui viridi radiancia tempora lauro
Comprimis, insidias, et furtiuos Hymenæos,
Et Nympham canimus, sed quæ tibi prodita somno
Nupsit, facta parens, etiam sibi credita virgo

10

Est in visceribus terræ nulli obuia vallis,
Concaua, picta rosis, variaque ab imagine florum,
Fontibus irrorata, et fluminibus lapidosis
Mille specus subter latitant, totidemque virenti
Stant textæ myrto casulæ, quibus anxia turba
Nympharum flores pingunt, mireque colorant
Nec minus intenta est operi Berecynthia mater,
Instituens natos frutices quo syderis ortu
Aerio credant capita inconstantia cœlo
Admonet immaturæ hyemis, gelidæque pruinae,
Imbriferumque Austrorum, horrendisonumque Aquilonum,
Grandine concussam Rhodopen, Taurumque niuaalem,
Concretosque gelu prohibet transcendere montes,
Tantum qui placido suspiras ore, Fauoni,
Arboreos tibi commendat dea sedula fœtus
Fraga, rosas, violasque iubet latitare sub vmbris,
Forma rosis animos maiores indidit, ausis
Tollere purpureos vultus, et despicere infra
Pallentes odio violas, tertasque pudore
Diua rosas leuiter castigat, et admonet æui
Labilis, aspiceres folijs prodire ruborem,
Et suspendentes ora annutantia flores

20

30

Accelerant Nymphæ properata ex ordine matri
 Pensa ostentantes, quarum pulcherrima Iole 40
 Asportat gremio texturas millecolores
 Hæc olim ambierat furtim speciosus Apollo,
 Muneribus tentans, et qua suasisse loquela
 Posset, sæpe adhibet placidam vim, sæpe et amantum
 Blanditias cupidus, sed non cupiente puella
 Brachia circumdat collo, simul illa repellit,
 Instat hic, illa fugit, duplicant fastidia flammæ,
 Ardet non minus ac rutilo Semeleia proles
 Cum curru exciderat, totumque incenderat orbem
 Spes sed vt illas vidit deus, et nihil horum 50
 Virginis auersam potuisse inflectere mentem,
 Dira subinde vouet peruertens fasque nefasque,
 Illicitumque parat spreto medicamen amoris,
 Lactucas humectantes gelidumque papauer,
 Cyrceæque simul stringit terrestria mala
 Mandragoræ, condens sudatos pixide rores
 Nox erat, incedit nullo cum murmure Phœbus,
 Nulli conspiciendus adit spelæa puellæ,
 Illa toro leuiter roseo suffulta iacebat,
 Sola struens flores varia quos finxerat arte 60
 Candida lucebat fax, hanc primum inficit atra
 Nube, deinde limit medicati aspergine succi
 Puluillosque leues et picti strata cubilis,
 Terque soporiferas demulcet pollice cordas
 Plectripotens, nectitque Hecateio carmine somnos
 Virgineos oculos vapor implicat, excipit artus
 Alta quies, et membra toro collapsa recumbunt
 Vidit et obstupuit deus, inter spemque metumque
 Accedit, refugitque iterum, suspirat ab imo
 Pectore, nec pietas, nec siderea ora puellæ 70
 Plura sinunt, sed amor, sed ineffrænata libido
 Quid castum in terris intentatumue relinquit?
 Oscula non referenda serit, tangitque, premitque,
 Illa (quod in somnis solet) ambigua edidit ore
 Murmura, ploranti similis nec digna ferenti,
 Sæpe manu vrgentem quamuis sopita repellit,
 Nequidquam, raptor crebris amplexibus hæret,
 Vimque per insidias fert, indulgetque furori
 Nec satis est spectare oculis, tetigisse, fruique,
 Ingratum est quicquid sceleris latet, illaque turpe 80
 Quod patitur vitium quia non sensisse videtur,
 Mæstus abit (reuocante die) spolumque pudoris
 Tanquam inuitus habet, semper sibi quod petat vltra
 Inuenit ingeniosus amor, crescitque fauendo
 Tandem discusso noua nupta sopore resurgit,
 Illam sed neque turba vocat, neque clari Hymenæi

Lætaque per sentes repit, tenuesque myricas ,
 Sed simul explicuit se, proditione superba,
 Præcipitque gradu loca nota perambulat, omnes
 Suscipiens nymphas, referensque audita, nec illa
 Per se magna satis, reddit maiora loquendo ,
 Et partes miserantis agit, vultusque stupentes 140
 Effingit, monstrumque horret, crimenque veretur
 Inde per alternos rumores fama vagatur,
 Flebiliorque deæ tandem florentia tecta
 Peruenit, illa nouo temere contrrita monstro
 Exilijs, natamque animo indignata requirit
 Sed procul vt matrem approperantem vidit Iole
 Concidit exanimis, gemitus timor exprimit altos,
 Exortosque vtero creat ingeminatque dolores
 Continuo silua effulsit velut aurea, et omne
 Per nemus auditur suaue et mirabile murmur 150
 Diua pedem, perculsa soni nouitate, repressit,
 Interea sine ploratu parit, ipsaque tellus
 Effudit molles puero incunabula flores
 Occurrit natæ Berecynthia, prima nepotem
 Suscipit, ille niger totus, ni candida solis
 Hæserat effigies sub pectore, patris imago
 Sed non ambiguo iam personat omnia cantu
 Phœbus, et ardentes incendit lumine siluas,
 Dum sua furta canens miseram solatur Iolen ,
 Obstupuit dea, nunc lucos, nunc humida natæ 160
 Lumina suspiciens, vultusque pudore solutos
 Proditor, exclamat, non hæc, si Iupiter æquus,
 Probra mihi vel tecta diu, vel inulta relinquam
 Quo fugis? infestum caput inter nubila, Phœbe,
 Nequicquam involuis, scelus et tua facta patebunt,
 Nec mihi surripiet fuga te, sequar ocior Euris,
 Maternusque dolor vires dabit, iraque iusta
 Nec mora, per nubes summi ad fastigia cœli
 Contendit, nymphæ tristi exanimæque sorori
 Circumfusæ acres tentant lenire dolores, 170
 Et placidis dictis tristes subducere curas
 Illa immota sedet, tacitoque incensa furore
 Ardet, et ingenti curarum fluctuat æstu
 Fœlices quibus est concessum, ait, intemerata
 Virginitate frui! mea iam defloruit ætas
 Immature, heu maternos sensisse dolores,
 Gaudia non potui, sed me nec gaudia tangunt,
 Nec duri, si non infamia iuncta, dolores
 Nox et somne, meo pars insidiata pudori,
 Hos mihi pro mentis partus, hæc pulchra dedistis 180
 Pignora, formosique patris referentia vultus?
 Nempe ego, Phœbe, tuos amplexus dura refugij,

Et simplex, tali quam posses prole beare
 Atque vtinam caruisse tuo, speciose, liceret
 Munere¹ quantumvis indocta et stulta putarer,
 Non tamen infamis, turpique cupidine læsa,
 Cogerer ad nigros animam demittere manes
 Sic effata, aliquid vultu letale minanti,
 Deficit, excipiunt Nymphæ, manibusque leuatam
 Celsa ferunt intacta deæ stratisque reponunt

190

Cuncta Ioui interea narrauerat ordine Phœbus,
 Factaque lasciuus prætexuit impia verbis,
 Addiderat Cycnumque, et terga natantia tauri,
 Furtiuumque aurum, et duplicatæ præmia noctis
 Iupiter officij tanti memor irrita risit
 Vota deæ, iustumque odium in ludibria vertit
 Illa sed ingenti luctu confusa recedit,
 Conqueriturque fidem diuum, sæuoque vlulatu
 Indefessa diu languentes suscitât iras,
 At nulla in terris tanti vis nata doloris

200

Quam non longa dies per amica obliuia soluat
 Iamque puer, tacite præter labentibus annis,
 Paulatim induerat iuueniles corpore vultus,
 Cui quamvis nullo variantur membra colore,
 Multus inest tamen ore lepos, tinctosque per artus
 Splendescit mira nouitate illecta venustas
 Si niger esset Amor, vel si modo candidus ille,
 Iurares in vtroque deum, non dulcior illo
 Ipsa Venus, Charitesque, et florida turba sororum
 Huic olim nymphæ nomen fecere Melampo,
 Lucentesque comis gemmas, laterique pharetram
 Aptarunt, qualem cuperet gestare Cupido
 Ille leuem tenera sectatur arundine prædam
 Auroræ vt primo rarescit lumine cœlum,
 Mox feruente æstu viridantes occupat vmbas,
 Aut ab euntis aquæ traducit murmure somnum

210

Tempus erat placidis quo cuncta animalia terris
 Soluerat alta quies, solita cum Morpheus arte
 (Somnia vera illi nullo mandante deorum)
 Florigeram penetrat vallem, sopitaque ludit
 Pectora nympharum, portentaque inania fingit,
 Horribilesque metus, mox lætis tristia mutat,
 Inducitque leues choreas, conuiuia, lusus,
 Secretosque toros, simulataque gaudia amoris,
 Sæpe alias Satyro informi per deuia turpes
 Tradit in amplexus, alias tibi, pulcher Adoni,
 Aut, Hyacynthe, tibi per dulcia vincula necit
 Sic deus effigies varias imitatus, opaca
 Dum loca percurrit, sopitum forte Melampum
 Cernit odorato densoque in flore iacentem

230

Accedit prope, spectanti dat Cynthia lumen
 Et quid, ait, mira nostram dulcedine mentem
 Percellit? meue illudis, formose Cupido?
 Sideream nigra frontem cur inficis vmbra?
 Iam placet iste color? vilescent lilia? sordent
 Materni flores? sed vbi nunc arcus et auro
 Picta pharetra tibi? cui tu, lasciuæ, sororum
 Hac struis arte malum? tua quem noua captat imago?
 At si non amor es, quis es? an furtiua propago
 Atrigenæ noctis? num crescit gratia tanta 240
 E tenebris, iucunde, tibi? tam viuudus vnde
 Ridet in ore lepos? tale et sine lumine lumen?
 Vt decet atra manus, somno quoque mollior ipso,
 Qui te sed leuiter tangi sinit, aptus amori!
 O vtinam quæ forma tuos succenderet ignes
 Cognorim! puer illa foret, seu fœmina, seu vir,
 Quam cupide species pro te mutarer in omnes!
 Vt cunque experiar, spes nulla sequetur inertes
 Induit ex illo facies sibi mille decoras,
 Versat et ætates sexumque, cuilibet aptans 250
 Ornatus varios, nequicquam, immobilis hæret
 Spiritus, et placido pueri mens dedita somno est
 Iamque fatigatus frustratum deflet amorem
 Morpheus, indulgens animo pronoque furori
 Luce sub obscura procul hinc telluris in imo
 Persephones patet atra domus, sed peruia nulli,
 Quam prope secretus, muro circumdatus æreo,
 Est hortus, cuius summum prouecta cacumen
 Haud superare die potuit Iouis ales in vno
 Immensis intus spacijs se extendit ab omni 260
 Parte, nec Elisijs dignatur cedere campis,
 Finibus haud minor, at lætarum errore viarum
 Delicijsque loco longe iucundior omni
 Et merito, his vmbrae nam diuersantur in hortis
 Quot nunc pulchrarum sunt, sæclo quotue fuere
 Primo, quotue alijs posthac visentur in annis
 Vallem vulgus amat, quarum peragendaque syluis
 Fabula sit, liquidis spectant in fontibus ora,
 Aut varias nectunt viuo de flore corollas,
 At quibus vrbanae debetur turgida vitæ 270
 Mollities, studijs alijs, alioque nitoni
 Assuescunt animos, nil simplicitatis habentes
 Altior, et longe secretior heroinis
 Contingit sedes, Parnasso suauior ipso,
 Gemmarum locus, atque oculorum lumine lucet
 Non huc fas cuiquam magnum penetrare deorum,
 Soli sed Morpheo, cui nil sua negarunt,
 Concessum est, pedibus quamuis incedere lotis

Illum diuus amor, sibi nil spondente salutis
 Aite sua, tandem his languentem compulsi hortis, 280
 Tot puero ex formis vt fingat amabile spectrum
 Primo fons aditu stat molli fultus arena,
 Intranti, gradibus varijsque sedilibus aptus
 Hic se cum redeunt, labem si traxerat vllam
 Vita, lauant, pure remeantque penatibus vmbrae
 Morpheus hac vtrumque pedem ter mersit in vnda,
 Et toties mistis siccatur cum floribus herbis,
 Inde vias licitas terit, et velatus opaca
 Nube, lubens saturat iucundis lumina formis
 Aspicit has tacita sua mutua fata sub vmbra 290
 Narrantes, choreis certantes mollibus illas
 Quas olim didicere, vel ignes voce canentes
 Quales senserunt dum lubrica vita manebat
 Sed deus obliquo species sibi lumine notas
 Præterit, Antiopam Nyctaida, Deiphilemque,
 Tyndaridemque Helenam, desponsatamque priori
 Hermionem, calido dotatam sanguine nuptam,
 Argiam, et Rhodopen, victoris et Hippodamiam
 Expositam thalamis, pomis captasque puellas,
 Roxanamque, Hieramque, ut cognita sydera spectans 300
 Negligit, innumerasque pari candore micantes
 Hinc dorsum sublime petit per amœna roseta
 Euectus, picta et multo viridaria flore
 Vndanti circum locus est velut insula valle
 Inclusus, formis aptus priusque Britannis,
 Densis effulgens tanquam via lactea stellis
 Prima suo celerem tenuit Rosamunda decore
 Ingenti, cui Shora comes rutilantibus ibat
 Admiranda oculis, grauis vtraque conscia sortis
 Inde Geraldinam cœlesti suspicit ore 310
 Fulgentem, Aliciamque caput diademate cinctam,
 Casti constantisque animi lucente trophæo
 Nec tamen his contentus abijt deus, altius ardet
 Accelerare pedem, fulgor procul aduocat ingens
 Apparens oculis, maioraque sidera spondet
 Emicat e viridi myrteto stella Britanna,
 Penelope, Astrophili quæ vultu incendet amores
 Olim, et voce ducem dulci incantabit Hybernium
 Constitit eximæ captus dulcedine formæ
 Morpheus, atque vno miratur corpore nasci 320
 Tot veneres, memori quas omnes mente recondit
 Proxima Franciscæ diuina occurrit imago,
 Eiaculans oculis radios, roseisque labellis
 Suaue rubens, magni scnis excipienda cubili
 Mollis odoriferis prope Cathenna sedebat
 Fulta ipsis, tacitam minitantur lumina fraudem,

Chara futura viro, toto spectabilis orbe
 Coniugibus lætæ minus huic speciosa Brigetta
 Succedit, radijs et pulchris Lucia feruens
 Formam forma parit, noua spectantemque voluptas 330
 Decipit oblitum veteris, placidæque figuræ
 Vtque satur conuiua deus rediturus, apricam
 Plantiæ duo forte inter nemora aurea septam
 Cernit, et in medio spaciantem, corpore celso,
 Egregiam speciem, magnæ similemque Dianæ
 Nube sed admota propius dum singula spectat,
 Digna sorore Iouis visa est, aut coniuge, sola
 Maiestate leuis superans decora omnia formæ,
 Hæc comitata suis loca iam secreta pererrat,
 Conscia factorum, dicitur et Anna Britanna 340
 Olim, fortunæ summa ad fastigia surgens
 Altera subsequitur fœlix, et amabilis vmbra,
 Cui Rheni imperium, et nomen debetur Elizæ
 Morpheus hic hæret, capiunt hæ denique formæ
 Formarum artificem, nec se iam proripit vltra
 Gratia, nec venus vlla fugit, congesta sed vnam
 Aptat in effigiem, Policleto doctior ipso
 Sic redit ornatus, tenero metuendus amico,
 Cuius in amplexus ruit, haud renuente puello
 Quo non insignis trahis exuperantia formæ 350
 Humanum genus? hac fruitur, Iunonis vt vmbra
 Ixion, falso delusus amore Melampus
 Sed patris aduentu, somno iam luce fugato,
 Gaudia vanescunt, atque expectectus amata
 Spectra puer quærit nequicquam, brachia nudum
 Aera circundant, nil præter lumina cernunt
 Sæpe percussis cœlo conuiuet ocellis,
 Amissi cupidus visi, dulcisque soporis,
 Et caput inclinat, sed acutas vndique spinas
 Curæ supponunt tristes, arcentque quietem 360
 Nusquam quod petit apparet, nec præmia noctis
 Permittit constare dies, vt inania tollit
 Sæuit at introrsum furor, et sub pectore flammæ
 Exacuit, subditque nouas, inimica dolori
 Lux est, oblectat nox, et loca lumine cassa
 Siluarum deserta subit, clausosque recessus
 Insanus puer, et dubio marcescit amore,
 Sperat et in tenebris aliquid, terraque soporem
 Porrectus varie captat, tum murmure leni
 Somne, veni, spirat, prodi, o lepidissime diuum, 370
 Et mihi redde meam, prope sponsam dixerat amens,
 Redde mihi quæcunque fuit, vel vrgo, vel vmbra,
 Qualiscunque meo placuit, semperque placebit
 Infœlici animo, veri, vel ficti Hymenæi

Quid refert? vitæ domina est mens vnica nostræ,
Sed non talis erat quem vidi vultus inanis,
Quod sensi corpus certe fuit, oscula labris
Fixa meis hærent, si quid discriminis hoc est,
Nunc frigent, eadem cum præbuit illa calebant
Illa, quid illa? miser quod amo iam nescio quid sit 380
Hoc tantum scio, conceptu formosius omni est
Terra siue lates, suspensa vel aere pendes,
Vel cælum, quod credo magis, speciosa petisti,
Pulchra redi, et rursus te amplexibus insere nostris
Pollicita es longum, nec me mens fallit, amorem
Dic vbi pacta fides nunc? nondum oblita recentis
Esse potes voti cum me fugis, et reuocari
A charo non lætaris, quem spernis, amante
Sic varias longo perdit sermone querelas,
Atque eadem repetit, nec desinit, igne liquescit 390
Totus, et ardenti cedit vis victa dolori
Mente sed ereptam vigili dum quæritat vmbra,
Vmbra fit similis, tenui de corpore sanguis
Effluit, et paulatim excussus spiritus omnis
Deserit exanimum pectus, motusque recedit,
Optatumque diu fert mors, sed sera, soporem
Corpus at inuentum terræ mandare parabant
Lugentes nymphæ, flores, herbasque ferentes
Funereas plenis calathis, quæ vidit Apollo
Omnia, et iratus puero hunc inuidit honorem 400
Vtque erat in manibus nympharum non graue pondus,
Labitur, obscuram sensim resolutus in vmbra,
Et fugit aspectum solis, fugietque per omne
Tempus perpetuo damnatus luminis exul

THOMÆ
CAMPIANI
ELEGIARVM LIBER

Elegia 1

Ver anni Lunæque fuit, pars verna diei,
Verque erat ætatis dulce, Sybilla, tuæ
Carpentem vernos nūeo te pollice flores
Vt vidi, dixi, tu dea Veris eris
Et vocalis, eris, blanditaque reddidit Eccho,
Allusit votis mimica nympha meis
Vixdum nata mihi simulat suspiria, formam
Quæ dum specto tuam plurima cudit Amor
Si taceo, tacet illa, tacentem spiritus vrit
Si loquor, offendor garrulitate deæ 10
Veris amica Venus fetas quoque sanguine venas
Incendit flammis insidiosa suis
Nec minus hac immitis Amor sua spicula nostro
Pectore crudeli fixit acuta manu
Heu miser, exclamo, causa non lædor ab vna,
Vna, Eccho resonat, Quam, rogo, diua, refers?
Anne Sybillam? illam, respondit sentio vatem
Mox ego venidicam, fatidicamque nimis
Nam perij, et verno quæ coepit tempore flamma,
Iam mihi non villo frigore ponet hyems 20

2

Cum speciosa mihi mellitaque verba dedisti,
Despectisque alijs primus et vnus eram
Mene tuos posuisse sinu refovente calores
Vana putas? an sic foemina nota mihi?
Errabas, fateor, veros non sensimus ignes,
Nec mihi mutandus tam cito crescit amor
Nos elephantinos nutrimus pectore foetus,
Qui bene robusti secula multa vident,
Dum tua diuersis varie mens rapta procellis
Nescit in assueto littore stare diu, 10
Qui mihi te pactam vidit per foedera sacra,
Cum redijt, vidit foedera nulla dies

Ottale, successor meus, haud inuisa tenere
 Per me regna potes, non diuturna tamen
 Si promissa semel constaret semper amanti,
 Non cuperet tua nunc esse, sed esse mea
 Pacta prius nostris penitus complexibus hæsit,
 Illius illecebrans gratia nota mihi est,
 Nota sed ante alijs, mecum quos expulit omnes,
 Teque eadem quæ nos, Ottale, damna manent 20
 Nec tibi proficiet quod sis formosus, habendi
 Fœmina non semper pendet ab ore viri
 Carbones aliquæ, vel si quid tetrius illis,
 Delicijs spretis, sæpe vorare solent
 Vidi ego quæ cinerem lingua glutiret avara,
 Iamque in amantie quam mihi suavis¹ ait
 Multa suis mulier sentit contraria votis,
 Prendere quæ nemo præ leuitate potest
 Ottale, nullus eris si tu sincerus amator
 Nisi malus et fallax, Ottale, nullus eris 30
 Nam quis eam teneat, cuius leuis ante recurrit
 Sidere quam firmo pectore possit amor?

3

Nisi bene cognosces, melius me nemo meorum,
 Hoc condonassem nunc ego, Calue, tibi
 Nec mihi dum constat satis hoc quo nomine signem,
 Erroremne tuum, stultitiamne vocem
 Irascor veteri, quod me magis vrit, amico,
 Nec nos vulgari fœdere iunxit amor
 Ira loqui cogit quam vellem durius in te,
 Es nimis incautus, nec tibi, Calue, sapis,
 Formosam qui cum dominam sine teste teneres, 10
 Raro qua, fateor, pulcrior esse solet,
 Quæque tuis multo tibi charior esset ocellis,
 Pro qua vouisses forsân, amice, mori
 Hanc mihi, quemque adeo nosti, tu credere bardus
 Vt velles? talem siccine, crude, mihi?
 Quid facerem? quis vel potuit minus? illico captus
 Ostendo ingenium, nec bene sanus amo
 Muneribus tento, cunctaque Cupidinis arte,
 Qua non est, et scis, notior villa mihi
 Vici, et iam (testis mihi sit chorus omnis Amorum)
 Osculor inuitus, quod tua sola foret 20
 Iste voluptatem mihi scrupulus abstulit omnem,
 Et summe iratus tunc tibi, Calue, fui,
 Quod tua culpa mirus fidum te fecit amico,
 Qua nisi te purges, non cadet ira mihi

Ille miser faciles cui nemo inuidit amores,
 Felle metuque nimis qui sine tutus amat,
 Noctes atque dies cui prona inseruit amica,
 Officijs, regno, et nomine pulsa suis
 Nam quis te dominam post tot serulia dicet?
 Ora quis ignauæ victa stupebit iners?
 Imperet, et iubeat quæ se constanter amari
 Expetit, vtcunque est, obsequium omne nocet
 Qua (bene quod sperabat) amantes reppulit arte
 Penelope, docta scilicet vsa mora, 10
 Hac magis incendit, cupidosque potentius vssit,
 Deceptamque sua risit ab arte Deus
 Nec minus ipsa dolos persensit callida, vinci
 Fraude sua voluit, dissimulare tamen
 Discite, formosæ, non indulgeie beatis,
 Fletibus assuescat siquis amare velit
 Nec tristes lachrimæ, cita nec suspiria desint,
 Audiat et dominæ dicta superba tremens
 Sit tamen irarum modus, haud illæta labori
 Nox fessum reparet, pacificusque torus, 20
 Quæque minas misero iactarunt pulchra labella
 Mordeat, et victor pectora dura premat,
 Tum leuiter niueis incumbens ore mamillis
 Sanguineam exugat dente labroque notam
 Sic velut acer eques per pascua læta triumphet,
 Femina iam partes sola ferentis agat
 Sed simul orta dies peruerterit otia noctis,
 Cum veste antiquos induat illa animos
 Iamque assurgenti speculumque togamque ministret,
 Præstet aquam manibus, calceolumque pedi 30
 Postilla assideat, fessus si forte videtur,
 Sin minus, actutum proijciendus erit
 Custos regni amor est, dominantes seruat amores
 Sæuitia, et nullo iure inhihente metus
 Odi quod nimium possim, truculenta sit opto,
 Dum mea formosa est, dummodo grata mihi
 Turbato quot apes furem sectantur ab alueo,
 Tot mihi riuales displicuisse velim
 Dulce nec inuitam foret eripuisse puellam
 E medio iuuenum triste minante choro, 40
 Multorumque oculis pariter votisque placentem
 Posse per amplexus applicuisse mihi
 Spartanæ nomen tantum famamque secutus
 Primus apud Graios ausus amare Paris,
 Quodque vir ille palam, timide petiere Pelasgi,
 Crimine vtrique pares, vnus adulter erat
 Quooue animo Troiæ portas subijsse putatis

Cum rapta insignem coniuge Priamidem?
 Aurato curru rex, et regina volentes
 Accurrunt, fratres, ecce, vehuntur equis,
 Et populus circum, iuuenesque patresque, globantur,
 Æmula spectatum multa puella venit
 Vnam omnes Helenam spectant, gratantur ouantes
 Omnes vni Helenæ, sed Paris ipse sibi
 Illi vel fratres talem inuidere, sed illi
 Suaue fuit, quod res inuidiosa fuit
 O fœlix cui per tantos nupsisse tumultus
 Contigit, et dignum bello habuisse torum
 Vt tam pulchra meis cedant quoque præmia cœptis,
 Optarem pugnas et tua fata, Pari

50

60

5

Prima suis, Fanni, formosis profuit ætas,
 Solaque de facie rustica pugna fuit,
 Donec vis formæ succreuit, viribus auium,
 Quo sine nunc vires, et bona forma iacet
 Ergo sapis triplici nummos qui congeris arca
 Semper quod dones, quodque supersit habes
 Vltro te iuuenes, vltro petiere puellæ,
 Riuales de te diraque bella mouent
 At non arenti color est tibi lætior aruo,
 Labra sed incultis asperiora rubis
 Vel nulli, vel sunt atrī rubigine dentes,
 Iamque anima ipsa Stygem et busta senilis olet
 Forsitan ingenium quod amabile ducis amantes,
 Hei mihi, quod nimium est hæc quoque causa leuis!
 Sit tamen ampla satis per se, tibi nulla fuisset,
 Qui nihilo plus quam magna crumena sapis
 Ceu lepidus coleris tamen et formosus, Adoni,
 Nec fugit amplexus lauta puella tuos
 Nonnullæ accedunt quas tu, furiose, repellis,
 Pulsisque, vt par est, lachrima crebra cadit
 O fœlix, si non odiosa podagra grauaret!
 Neruus et effetus, membraque inepta senis
 Si non ingratae Veneris funesta puellæ
 Supplicia afflictus pesque manusque daret
 Te tamen haud vlli possunt arcere dolores
 Cum petit amplexus fœmina cara tuos
 Plurima possit amor, verum si olfecerit aurum
 Mulcebit barbam Mellia nostra tuam

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6

Caspia, tot poenas meruit patientia nostra?
 Culpā erat insistens primo in amore fides?

Mene fugis quod iussa feram? quod fortis amator
 Non succumbo malis quæ dare multa potes?
 Froile, non illud nocuit tibi, Cressis acerbas
 Eripuit tandem commiserata moras,
 Non illud solis in terris questa puella est
 Dum rapit infidum mobilis aura virum,
 Sæpe alios leuitas, sed nos constantia lædit,
 Supplicium pietas et benefacta timent 10
 Forsan erit miserorum aliquis grauis vltor amantum,
 Cui longa pœnas pro feritate dabis,
 Ah memini ignoto languentia membra dolore,
 Et speciem ereptam pene fuisse tibi,
 More meo lachrimans aderam, fidusque minister,
 Tum mihi facta malis lenior ipsa tuis,
 Protinus insensum tibi supplex inuoco numen,
 Et subita ex votis est reuocata salus
 Tanti erit in nostro semel ingemuisse furore,
 Tanta erat in proprijs pax aliena malis 20
 Quid precibus valeam tua pectora ferrea norunt,
 Et nossent melius, sed mea fata vetant
 Multa tamen cupiam pro te discrimina inire,
 Multa iube, dulcis nam labor omnis erit
 Dulcis erit, sed erit labor, heu miserere laboris,
 Noster ab hac nimium parte laborat amor
 Sæuitiam natura feris, sed moribus apta
 Corpora, et arma manu, fronte, vel ore dedit,
 Humana includi formoso pectore corda
 Iussit, in hac specie quæritur vnus amor 30
 Quo speciosa magis tanto tu mitior esses
 Me miserum! tanto sæuior ira tua est
 Ingentesque animos assumis conscia formæ,
 Virtutes nouit fœmina quæque suas
 Si lubet accedat reliquis clementia, palmam
 Vt sine ruali me tribuente feras
 Dotibus ingenij superas et corporis omnes,
 Hoc vno vinci nomine turpe puta

7

Fene ego desererem? mater velit anxia natum,
 Vnanimem aut fratrem prodere chara soror?
 Delerem ex animo tam suaues immemor horas?
 Delicias, lusus, basia docta, iocos?
 Desine iam teneros fletu corrumpere ocellos,
 Ante calor flammis excidet, vnda mari,
 Et prius a domina discedent sidera luna,
 Quam te destituat, me violante, fides
 Ista manus nobis æqualia fœdera sanxit,
 Quam tu nunc lachrimis suspiciosa lauas 10

Semper habes aliquid querulo sub corde timoris,
 Fœmineo multi sunt in amore metus
 Sæpe mihi Thesei memoras fugientia vela,
 Utque erat indigno Dido cremata rogo
 Neglectis quæcunque solent miserisque nocere,
 Hæc tua sed nondum pectora læsa dolent,
 Quid feci? mea tu, cum non sint, crimina ploras,
 Hocne fides? mores hoc meruere mei?
 Forte licet miseræ fiducia fallat amantes,
 Plus illa insanus possit obesse metus
 Lugubri exemplo Cephali sat fabula nota est,
 Ne nimium ex Procri sit tibi, nostra, caue

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8

Parce, puer Veneris, parce, imperiose Cupido,
 Iam nimis intentas vertis in ora faces
 Ah pudet, abiectus cecidi, miserere iacentis,
 Quem modo læsisti, nunc tueare, timor
 Rusticus ille prior fuit, ingratusque puellæ,
 Hic tamen ingenue signa fatentis habet
 Vixdum prima diem reserant lumina solis,
 Cum thalamum subi, pulchra Sybilla, tuum
 Horrida rura virum, sed non metuenda, tenebant,
 Tutum ruali fecit in vrbe locum
 Ipsa etiam speciosa toro sed sola recumbens
 Aduentum primo visa probare meum
 Dissimulans sic fata, Quid hoc? absente marito
 Ad nuptæ iuuenem stare cubile decet?
 Ast ego, virgineum diffundens ore ruborem,
 Respondi blandus quæ mihi iussit Amor
 Longa dehinc varijs teritur sermonibus hora
 Dum votis obstat sola ministra meis
 Optabam tacitus, licet haud inamabilis esset,
 Membra feris miseræ diripienda dari
 Discedant famulæ, quoties locus aptus amori,
 Nec domina sistant vel reuocante gradus,
 Aduersatur heræ si quæ crudelis amanti est,
 Inuidiamque sibi diraque bella parit
 Iamne vacat monstraie alijs præcepta pudoris
 Cum reus indoctæ rusticitatis agar?
 Forte ministra moras, sed quas abitura, trahebat,
 Mansit et illa diu vt posset abesse diu
 Sed nec eat prorsus, iusta illam causa morata est,
 Quæ discedenti tum mihi nulla foret
 Verbis affari, nudos spectare lacertos,
 Cætera ne liceant, hæc quoque pondus habent
 Dum velut iratæ cupio non esse molestus,
 In me odia incendi credulitate mea

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Tu tamen hanc veniam vati concede, Cupido,
 Perque tuas iuro, flammea tela, faces
 Nulla leues posthac conatus verba repellent,
 Cassibus exibat foemina nulla meis
 Candida seu nigra est, mollis seu dura, pudica
 Siue leuis, iuuenis siue adeo illa senex, 40
 Qualiscunque datur, modo sit formosa, rogare
 Non metuam, et longa sollicitare prece
 Quæ nolit, poterit satis illa negare petenti,
 Quæ velit, illa tamen sæpe petita, velit
 Nolit, siue velit, semper repetenda puella est,
 Hoc ferri grate munus vtrique solet
 Si peruersa, tamen formam placuisse iuuabit,
 Si cupida, optato conuenit apta viro
 Annuit, et vultu probat hæc ridente Cupido,
 Iamque noua incedo mactus amator ope, 50
 Indico tamen hoc vobis, mala turba, puellæ,
 Cum peto vos, culpam ne memorate meam

9

Ergo meam ducet? deducet ab vrbe puellam
 Cui rutilo sordent ora pervsta cane?
 Mellea iamne meo valedicere possit amori,
 Vrbeque posthabita vilis ruina colet?
 Anne fides, sensusque simul periere? sequetur
 Post tot formosos illa senile iugum?
 Pauperis vxor sim potius quam regis amica,
 Sic ais, ah stulte relligiosa sapis!
 Verum habeas, quid enim tibi, perfida, tristius optem
 Quam tali dignam concubuisse viro? 10
 Vtrique et similes parias, patris exprimat ora
 Progenies, mores ingeniumque tuum
 Vitam igitur nobis pingui de rure maritus
 Eripiet, miseræ, perfugiumque animæ?
 Tam tristes tædas potent nox vlla videre?
 Endimeoneis raptæue Luna genis?
 Igneus horrentes inducat turbo procellas,
 Et rapiat flores aura prophana sacros,
 Tartareique canes diros vlulent Hymenæos,
 Prædicat lites scissaque flamma facum 20
 Strataque cum lecti genialis sponsa recludit
 Per totum videat serpere monstra torum
 Vos paruique Lares, nocturni et ridiculi dij,
 Terrea Pigmæo gens oriunda Obera,
 Raso qui capitis, cilij, mentique capillo
 Luditis indignos, turba iocosa, viros
 Raptaque per somnum vehitis qui corpora, et altis
 Fossis aut vdo ponitis illa lacu

Confluite huc, vestro nimum res digna cachinno est,
 Eia agite, o lepidi, protinus ite, Lares,
 Pulchramque informi positam cum coniuge sponsam
 Eripite, haud villo conspiciente dolos,
 Amplexumque meos cum se sperabit amores,
 Stramineam pupam brachia dura ferant,
 Aut tritum teneat carioso pene Priapum,
 Præclare vt miserum rideat omnis ager,
 Fabula nec toto crebrescat notior orbe,
 Huic cedant claudi probra venusta dei,
 Ipseque nescierim, quamuis dolor intus et ira
 Æstuet, in risus soluar an in lachrimas

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40

IO

Illa mihi merito nox est infausta notanda,
 Qua votum veneri spreuit amica torum
 Sic promissa fides? reditum sic ausa pacisci
 Improba deque meo vix reuocanda sinu?
 Credideram, persuasit Amor, suasere tenenti
 Quæ mihi discedens oscula longa dedit
 Ergo vigil, tacitusque tori de parte cubaui,
 Esset vt infidæ fœdifragæque locus
 Adieci porrho plumas et lintea struxi,
 Mollius vt tenerum poneret illa latus
 Nulla venit, quamuis visa est mihi sæpe venire,
 Quæ cupidos oculos falleret vmbra fuit
 Audito quoties dicebam murmure lætus
 Iam venit! extendo brachia, nulla venit
 Me strepitu latebrosa attentum bestia ludit,
 Spemque audio ventis mota fenestra dedit
 Sic desiderio tandem languere medulla
 Cœpit, inassuetis ignibus hausta fuit
 Iamque erat vt cuperem gelida de rupe, Prometheu,
 Expectare tuas, vulnere crudus, aues
 At quanto leuior iam tum mihi poena fuisset
 Captasse impasti ludicra poma senis
 Ecquis erit miser? inueniat quam possit amare,
 Quam cupide indicta nocte manere velit
 Me videat quisquis sponsæ periuuia nescit,
 En lachrimis oculi luidaue oia tument,
 Insomnique horrent artus, dum forsitan illa
 Immemor, et dulci victa sopore, iacet
 Nec metuit promissa, fidem nam perdidit et me,
 Nec timuit, quorum est numine abusa, deos
 Conuentum in siluis statuit Babilonia Thisbe
 Cum iuvene ardenti, sed prior ipsa venit
 Cumque viro perijt, qui si potuisset abesse,
 Haud scio nox miseræ tristior vtra foret

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Non iter in siluas, nec erat tibi cura cauendi
 Custodes, potuit tota patere domus,
 Si velles saltem, si non periura fuisses,
 Basia si veri signa caloris erant
 Nam quid detinuit? famulis pax vna quid ergo?
 Sex septemue gradus? ianua aperta? torus, 40
 Et qui te misere remoratus quærat in illo?
 Hæccine tam fuerat triste subire tibi?
 Quam vellem causam vel inanem fingere posses,
 Inuito vt faceres ista coacta metu
 Sed nihil occurrit, res est indigna, nefasque,
 Impia, fecisti dirum in amore scelus,
 Quod nullis poterit precibus lachrimisue piari,
 Ni mihi sex noctes sacrificare velis

11

Qui sapit ignotas timeat spectare puellas,
 Hinc iuuenum atque senum maxima turba petit
 Incautos nouitate rapit non optumæ forma,
 Quemque semel prendit non cito soluit Amor
 Quod pulchrum varium est, species non vna probatur,
 Nec tabulis eadem conspicienda Venus
 Siue lepos oculis, in vultu seu rosa fulget,
 Compositis membris si decor aptus inest,
 Gratia siue pedes, leuiter seu brachia motat,
 Vndique spectanti retia tendit Amor 10
 Distineat iuuenem neque pompa, nec aurea vestis,
 Nec picti currus, marmoreæue fores
 Raro urbem solus prouecta nocte pererret,
 Nox tenebris fieri multa proterua sinit,
 Siqua die placita est, noctu pulcherrima fiet
 Adde merum, Phædræ possit amare gener
 Hæc ego cum contra est telis facibusque minatus,
 Ni sileam, triplex pectore vulnus Amor

12

Qui gerit auspicijs res et, nisi consulat exta,
 Nil agit, hic subitos nescit abire dies
 Suspiciosa mora est, fortuna irridet inertes,
 Omnia præcipiti dans redimensque manu
 Dum Menelaus abest, Helenen Priameus viget,
 Vrgentique aderant numina Fors et Amor
 Herus æque omnes voluere cubilia, solus
 Læander Cypria sed duce victor amat
 Solus congregitur dubia sub luce puellam
 Defessam sacris ante ministerijs 10
 Sæpe opportune cadit importuna voluntas,
 Insperataque sors ad cita vota venit

Parua sed immemoris sponsi cunctatio I hisben
 Seque per umbrosū precipitauit iter
 Vna dies aufert quod secula nulla resoluent,
 Secula quod dederint nulla, dat vna dies
 Mane rosas si non decerpis, vespere lapsas
 Aspicias spinis succubuisse suis
 Dum iuuat, et fas est, præsentiū vtēre, totum
 Incertum est quod erit, quod fuit, inualidum

20

13 *Ad Ed Mychelburnum*

Ergone perpetuos dabit umbra sororia fletus?
 Inque fugam molles ossea forma deas?
 Sic, Edoarde, situ ferali horrenda Thalia
 Antiquosque sales deliciasque abiget?
 Carmina nequaquam tangunt funebria manes
 Impetrabilior saxa ad acuta canas
 Parce piam cruciare animam, si chara sorori
 Extinctæ superest, ne sit iniqua tibi
 Aspice, distortis Elegeia lassa capillis
 Procubuit, lachrimis arida facta suis,
 Ecce, premit, frustra que oculos exsoluit inanes
 Prodigia quod sparsim fudit, egena sitit
 Sic proiecta graues Istri glacialis ad vndas
 Dicitur emeritum deposuisse caput
 Sic exhausta sacri vatis lugubre canendo
 Exilium, et tardos ad meliora Deos
 Iam satis est, Edoarde, tui miserere, deæque,
 Fessa dea est nimium sollicitata diu
 Assueti redeant animi, solatia, lusus,
 Exuat atratam vestra Thalia togam
 Nec te detineat formæ pereuntis imago,
 Ad manes abiit non reditura soror
 Neue recorderis quæ verba nouissima dixit,
 Præsidio illa minus proficiente iuuant
 Verba dolorem acuiunt, soluunt obliuia curas,
 Immemores animos cura dolorque fugit
 Sed tua si pietas monitis parere recusat,
 Ægraque mens constans in fertate sua est,
 Nulla sit in terris regio, non ora, nec ætas
 Inscia ploratus, insatiata, tui
 Non Hyades tantum celebrent fulgentia cœlo
 Sidera, fraternus quas reparauit amor,
 Quantum fama tuas lachrimas, obitusque sororis,
 O bene defleto funere digna soror!
 Et, tibi, si placet hoc, indulge, Edoarde, dolori
 Singultuque grauem pectore pasce animum
 Tristitiam leuat ipsa dies, gaudebit et vltro
 Ascitis tandem mens vegetare iocis

10

20

30

APPENDIX TO THE
LATIN POEMS

Thomas Campion's 1595 edition of Latin verse to a very large extent consists of poems which appeared in his subsequent (1619) collection. For this reason it has not been thought necessary to reprint it in full, but as it contains many poems which were not subsequently reprinted, and in some cases the modifications which the poet made in reprinting are of interest, I have given in this Appendix all such poems as were not included in the subsequent edition together with notes of all readings in which the earlier text differed from the later, in the form of a running commentary. It will thus be found possible by incorporating the passages of the 1619 edition alluded to and making the changes specified to reconstruct the entire actual text of the 1595 *Poemata*.

THOMÆ
CAMPANI
POEMATUM

*Ad Thomam
Pragmaticum
Liber Elegiarum
Liber Epigrammatum*



LONDINI
Ex officina Typographica
Richardi Field

1595.

AD *DIANAM

Dij nemorum, et vati Thamesinæ adsistite nymphæ,
 Dum struit herbosum vestras altare Dianæ
 Propter aquas, iaculantis apros, vulpesque Dianæ
 Post hiemes aliquot solita inter sydera sydus
 Natiuo candore deam splendescere læti
 Suspicietis, iniqua arcentem frigora vultu,
 Qua formosa poli glacialis parte relucens
 Seruatos lustravit agros, populumque suarum
 Virtutum memorem, nec dedignabitur alte
 Despectare suos proiecta cacumina colles
 Illa aquilam (cernetis enim) rigidumque leonem
 Frustra obnitentes roseis trahet armamentis,
 Atque leui filo spumantia colla refringet

* Serenissi-
 mæ reginæ
 laudes sub
 Dianæ
 nomine
 cele
 brantur

10

Ocius o nymphæ quin fertis ad illius aram
 Gramineos flores, mentam, violisque latentes,
 Et folijs quæ caltha suis se prodit agente
 Sole diem, frustra nymphis se illisa requirens
 Cum gelidam fugeret retrahens sibi brachia noctem?
 Præcipue asportate rosas, prata ampla rosarum,
 Diua suos flores agnoscet debita sacra
 Congerite has frondes, stipulaque arente fouete
 Candentes prunas, animisque educite flammam,
 Has olim ad Thamesin sparsas in littore voces
 Certum est in cineres dare, quid conspergitis undas
 O nymphæ? quid iniqua pios manus enecat ignes?

20

Parce dei, extinctam superant mea sacra fauillam,
 Quasque adoleire fuit satius, *fecere sororium
 Agmina reliquias, et mi monumenta pudoris
 Sed tibi seu cælum est animus, seu visere terras,
 Ad Thamesin tua scepra canum, tua sceptia canenti
 Adcurrent nemora, et laurus simul omnia fient

30

Ne qua
 pais Elizæ
 bethæ
 laudis
 interiret

AD *DAPHNIN.

Ecquis atat superum? nec enim terrestris in illo
 Effulsit splendor, certe aut Latous Apollo
 Per virides saltus teneros sectatur amores,
 Aut Daphnis formosus adest, quem sordida terra,
 Quem nemo abductum, quem si fas Cynthia fleuit
 Illi nequicquam Fauni, Charitesque quotannis
 Ornarunt, festosque dies suauesque Hymenæos,
 Montibus et siluis immania lustra ferarum
 Eruit, innuptæ veneratus sacra Dianæ
 Ah nimium intrepidus toruo occurrere leoni
 Gestit, et ingentes ad pugnam incendere tauros

Clarissimus
 Essexiae
 comes sub
 Daphnidis
 persona
 adum-
 bratur

10

Quam modo qua Tagus auriferis incumbit arenis,
 Per vaga dorsa freti iuuenum longo agmine cinctus,
 Vastatoris apri fugientia terga cecidit'
 Non Atlante satæ (foelicia sydera munus
 Hoc pietatis habent) magis infœlicis Hyantis
 Confusæ ex abitu steterunt, trepidæque volarunt
 Per siluas, resonantibus vndique Hyantida siluis,
 Quam te, Daphni, super duplicantes vota Britannî,
 Quam te, Daphni, super pendentibus anxia fatis
 Diua, notos metuens, longumque quod æstuat æquor
 Sed postquam sospes tandem patria arua reuisas,
 Terra nemusque viret, veteresque ex ordine cultus
 Solenni instituunt siluestria numina pompa,
 Nec tibi tantum ausit decus inuidisse Menalcas

20

AD THAMESIN

ARGVMENTVM

Totum hoc poema gratulationem in se habet ad Thamesin de
 Hispanorum fuga, in qua adumbrantur causæ quibus adducti
 Hispani expeditionem in Angliam fecerint Eæ autem sunt,
 auaritia, crudelitas, superbia, atque inuidia Deinde facta Apostrophe
 ad Reginam pastoraliter desinit

* Elisa-
 bethæ

Nympha potens Thamesis soli cessura * Dianæ,
 Cæruleum caput effer aquis, charchesia late
 Quæ modo constiterant signis horrenda cruentis,
 Ecce tuos trepide liquere fugacia portus
 Non tulit Hispanos crudelia signa sequentes
 Neptunus pater, et multum indignantia spumis
 Æquora, non deus ætherea qui fulminat arce,
 Nubila qui soluit, ventorumque assidet alis
 Ille suos cultus, sua templa, suosque Britannos
 Proteget, vlticemque suam victricibus armis
 Nec Romana feret purgatis Orgia fanis
 Reffluere, aut vetitas fieri libamen ad aras
 O pietas odiosa deo, scelerataque sacra,
 Quæ magis inficiunt (damnosa piacula) fontes

10

Americæ
 poetica
 descriptio

Est * locus Hesperij, Diti sacer, abditus vndis,
 Quem pius occuluit Nereus, hominumque misertus
 Oceanus, quemque ipse deis metuendus Apollo
 Luminis inditio quod detegit omnia, sensit
 Ignotis sub aquis melius potuisse latere
 At pater vmbrarum cui nox parit horrida natos
 Terribiles, nigro vultus signante corymbo,
 Ille per obscuras petit antra immania siluas
 Aurea, siluarum Stygiæ sub tegmine nymphæ
 Atra tenebrosis spectant in fontibus ora
 Eumenides regem comitantur, et ortus Echidna
 Cerberus, et quæ monstra tulit furialis origo,
 Quos caput horrendum quatiens sic alloquitur Dis
 Paci inimica cohors, nunc iras sumite pleno
 Pectore, nunc totas penitus diffundite vires,

20

Exululate sacros, et quos horrere susurros 30
 Ipse velim, collecta simul conflata venena,
 Tabæ Prometheæ riguis quas Caucasus herbas,
 Tantaleæue ferunt limphæ, Phlegetonue, Acheronue,
 Lætificas armate manus, Anioque, Tyburque
 Sentiât infusum virus, Duriusque, Tagusque,
 Diraque Auernales exuscitet vnda furores,
 Irarumque minas, audique incendia belli
 Dixit, et effugiunt quassantes ore colubros
 Anguicomæ, Ditem dolor excitat, euolat antro,
 Et vagus excurrit sinuosi margine ponti 40
 Atra velut nubes ventis agitata, senemque
 Oceanum vocat, et rauco clamore remugit
 Constiterant fluctus, egere silentia venti,
 Cyaneis os tollit aquis venerabile numen
 Æquoreum, madidasque comas a fronte remouit,
 Ismarias superare niues albedine visas
 Quamuis nulla senis subiit reuerentia Ditem,
 Sic tamen affatur, molliorque astutia vultum
 O qui luctantes ciuiliaque arma gerentes 50
 Imperio fluctus componis, et æquora late
 Fusa, et sidentes ruptis de montibus amnes,
 Cur inuisa iacet? cur hæc vacat insula cultu?
 Pondere terra gemit, fœto maturuit aluo
 Resplendens aurum, ferit hoc mortalia sydus
 Pectora, tu solus prohibes quod amabilis auri
 Suadet amor facinus, non has Romanus ad oras,
 Non venit Hispanus castris assuetus et armis,
 Nec quisquam Italiæ, tua monstra natantia terrent
 Esto precor facilis, quosque ingens gloria Martis
 Extulit Hesperios, animis rebusque potentes 60
 Excipe, conde sinu, nostroque in littore siste
 Quem contra Oceanus Tibi, Dis, patet orcus, et omnis
 Vis terrena, nocensque ægris mortalibus aurum,
 Verum siquid habent, et habent tua munera pulchra,
 Sunt Angli, sunt Trojana de gente Britanni,
 Qui pacem, numenque colunt, et templa fatigant
 Sin longa spectes serie numerosa trophæa,
 Has etiam spectes immensæ molis arenas
 Ingemuit, traxitque imo suspiria corde
 Tartareus, spumaque oris barbam albicat atra 70
 Aggessumque tuas, decus ô regina Britannum,
 Virtutes narrare, fremens occœpit acutis
 Obturbare senem stridoribus, et ferus ira
 Concussit piceos scabra rubigine dentes
 Ardebant oculi, vultu pax exulat omnis,
 Excidit obsequium et meditata precamina, diras
 Euomit atque minas quales irata Medea,
 Et tibi, ait, quoniam leuis est mea visa potestas,
 Rumpam fundamenta maris quæ tegmine nostras
 Obfuscant ædes, post imas quære sub vmbras 80
 In fluctus requiem, sedemque cadentibus vndis
 Horruit Oceanus (vitium formido senile est)
 Sed quid non ausit demens furor, et mala præceps
 In sua, vix motum longa mulcedine Ditem

Lenijt, et malus impetratis rebus abiuit
 Carbasa tenduntur subito venientibus Euris,
 Et ruit æquoreos male gratum pondus in armos
 Cogitat Oceanus rapido nunc mergere ponto,
 Nunc grauibz scopulis, in acutaque figere saxa
 Cauta nam cohibet mens, at vindicta dolentem
 Oblectat, sensitque animo te, Drace, futuūm
 Exitio Hispanis, clarumque insignibus usis
 Frobucorum, pariterque nouis successibus oras
 Ampla reportantem id patrias spolia auripotentem
 Candisium, audaces animos fortunæ secundat

90

Excipit Hesperios Dis quem tegit aurea palli,
 Corporis et tenebræ vestis fulgore coruscant,
 Vix hunc credideris cæcas habitare cauernas,
 Squallentemque situ Stygijs sordere sub vmbrijs
 O quam splendescit Venus aurea¹ suavis in auro est
 Gratia, multus honos, absque auro gratia nulla est

100

Propter Auarities stat inhospita, lumine læta
 Sollicito, mirum, hoc lætatur in hospite, nullum
 Quæ colit hospitium, * Libica est procul inuia Syrtis
 Per vada, stant tacitæ longa insuetudine siluæ,
 Semper et obdormit tranquilla in montibus Eccho,
 Dissimilisque sui, non est qui suscitet illam
 Mœnibus obsepta est sublimibus ærea turris,
 Mulciber hanc vario torquens errore viarum
 Æternum statuit non expugnabile tectum
 Hæc domus, hic misera insomnis noctesque diesque
 Theaurum obseruat cæca tellure sepultum
 Et quia causa deest, fingit sibi monstra timenda,
 Formidatque animo quas non præsenſerat vmbas
 Turribz acris tuta est si credere posset,
 Tuta loco, extructisque ingens super æquor arenis
 Alta per exigua clauduntur mœnia portam,
 Hanc sola ingreditur, nunquam egreditur nisi Plutus
 Euocet, eximium hunc spretis habet omnibus vnum

110

Proxima purpurea succedit cuspide Cædes
 Suspitiōse oculos obliquans, atque cruentum
 Vix animo halato cor in illa gurgitat atra,
 Atra æstu, rabieque insana fellis adusti

120

Vltima subsequitur manifesta Superbia curru,
 Fastiditque solum, sellam haud dignatur eburnam
 Qua vehitur, quam traxit aus Iunonia pompam
 Pennarum expandens, gemmasque elata recludens
 Agmina conueniunt, dextras vtrinque dederunt,
 Dis ait Hesperij satis est dextræque moræque,
 Mensa diesque vocant, perijt pars optima lucis
 Applaudunt regi vmbRARUM portuque recedunt

130

Ecce fatigatos læuo curuamine cœli
 Lentus agens Hyperion equos, curruque reclinans
 Viderat Hesperios, et quis nouus incola terras
 Venit in ignotas miratur, eoque morantes
 Cursores animat, Tethidosque hortatur ad vndas
 Interea ingentem vino cratera propinant,
 Indulgentque epulis Dis cum regaliter usis
 Hospitibus, donec gelidis stupata tenebris

* Auaritiæ
 domus

Induxit somnos nox, atque papauera sparsit 140

Postera deformes roseo velamine texit

Vmbras aurora, et simulatis fronte capillis

Concurrunt stygiæ feriunt tympana nymphæ,

Et recinunt miserum clamoso gutture carmen

Ducentesque choros dominum, regemque requirunt

Turba petit siluas somno experrecta madentes

Rore leui suauesque expirans gramen odores

Valle sub obscura liquidis argenteus vndis

* Fons erat, Inuidiæ sacer, hunc, Narcisse, petisses

Tutus, in aduersam quia nulla repercutitur lux

Seu lucis radius speciem, sed quicquid in orbe

Est vsquam limphis manifesto cernitur illis

Fons mundi speculum est, sed qui speculatur in illo

Morbum oculis haurit macidum, et lethale venenum

Huc diuertentes cum Dite Hyspana iuuentus

Immisere oculos auide putealibus vndis,

Et sub aqua mirantur aquas, vrbesque, domosque,

Agnouere suos portus, nemora, aruaque et aurei

Lucida signa Tagi longe omnibus eminet vna

Cuncta mari tellus, celeberrima rupibus albis,

Hanc spectant, et agros, vrbes, vada, flumina, fontes

Laudant inuiti, hac vna regione morantur,

Quæque vident cupiunt, atque inuidere videndo

Paulatim increuit pulmonibus ardor anhelis,

Liuidus ora color, macies cariota medullas

Occupat, illi acres pugnant superare dolores,

Iamque odio locus est, nec iam discedere possunt

Sic miseri cum flamma ædes circumflua vastat,

Excussi somnis media sub nocte pauentes

Corpora proriperent, obsistit at obuius ignis,

Cernentesque aduersa oculos, et cassa mouentes

Effugia exurit feralis tæda lacertos

Postquam irretitas acies, et vulneris æstu

Senserat arderi et frangi iuuenilia corda

Dis, arrisit aquis, lætusque silentia rupit,

Spectatæ satis, o iuuenes, nimiumque recedant

Cœlestes lymphæ, mens est et numen in illis

Ecce ferunt violas, detexaque lilia nymphæ,

Ecce struunt in sertia rosas fontemque coronant

Nondum extrema grauis diuerberat ora loquentis

Imber, et obducto recidentia nubila cœlo

Tristis hiems, et nox nullo suadente resurgit

Vespere, terrarumque orbem intempesta recondit

Per iuga dissiliunt fluctus, voluuntur et imas

In valles, teretesque trahunt de montibus ornos

Intremuere omnes, Dis autem interritus vmbras

Increpat, et facilem concussit arundine terram,

Terra tremit, nigrasque aditum patefecit ad arces

At dirupta iam ruituris subuolat Auster

Nube, pruinosisque cadentes sustinet alis

Tænarium nemus vmbriferum, tacitæque cauernas

Noctis, et æternum quibus obdormire sepulchris

Adsuevit Morpheï pater, hæc præteruolat æstu

Fulmineo, donec portas prope sensit opacas

* Fons

150 Inuidiæ

sacer

160

170

180

190

Stantem Hecaten, medijs qua circumcingitur vmbis,
Desilit hic terramque vagis amplectitur vlnis
Læta viro occurrit Plutonia, dumque stupescit
Haud expectatos comites, fugit imbrifer¹ Auster,
Et numerosa horret niveis concussa capillis
Styria, luctificique fluunt cum grandine nimbi

200

Delitias facit hospitibus, stygiosque lepores
Dis, et in obscuros Triuia comitante recessus
Monstrat iter, stant mensæ epulis vinoque repletæ,
Aureo et effulgent operosa cubilia tecto
Accubere, canente suam accumbentibus Orpheo
Euridicen, quæque olim inter Rhodopeia saxa
Fudit ad vmbrosas quercus, tenuesque miricas
Quin etiam immites Thressas fleuisset, et Hebro
Dimersum caput et cytheram, si non dea mater,
Flens dea Calliope nati compresserat ora
Conticuit, subitoque oritur miserabile murmur,
Quale sepulturis cum nænia flebilis inter
Affines canitur resono plangore gementes
Lugentque Hesperij nequaquam in vatis honorem,
Pestiferi sed enim torquentur imagine fontis,
Visorumque memor furit agris dira cupido
Pectoribus, totasque ædes singultibus implent
Nec sua turpari mæsto conuiuia luctu

210

Sustinet vltimus Cereris gener, atque ita fatur

Ite leues vmbrae, celsas ad sydera pinus
Extruite, et fluidas lato super æquoie turres
Vosque nisi hospitij pigeat fortassis Iberi
Exhilerate animos, neu quem simulachra dolorem
Vana ferant, nam quæ niveis fonte insula saxis
Emicuit spectans Helece gelidumque Booten
Insula, diues opum, sedes veneranda Britannis,
Ingentes diffusa suis horrere carinas
Discet, et Hispano tandem succumbere ferro

220

Cincta sub hæc adeiat torto caput angue Megæra,
Horrida tela, ignes, et ahener monstra ministans
Ergo incenduntur furij, Stygiasque ad arenas
Armati incedunt, nigros vbi cernere manes
Littoribus tot erat, quot apes præsepia circum,
Aut æstate solent turmatim irrepere sulcis
Formicæ, cursansque ignito horrenda flagello
Vndique Tysiphone cessantes verberat vmbas
Iam sed in immensum ceu turres seu iuga Pindi
Increuere rates, quas est mirata iuuentus

230

Hesperia, et Stygio faciunt vota impia regi
Incubere omnes, et olenti littoie classem
Diducunt mare per gelidum, Cynosuris euntes
Respicit, aspectu sed dedignante Calistho,
Iamque fremens, vt erat vultu illætabilis vrsa
Vnguibus immites nimbos concussit, et auras
Nubibus infestat, pugnamque Aquilonibus Austros
Aduersum instituit, veteresque resuscitat iras

240

At tu nympharum Thamesis pulcherrima limphis
Alta tuis, procul vt vidisti hostilia signa,

¹ Corrected in Bod. ed. to 'imbricus'

Tu dea flumineam spaciosa gurgite frontem
 Celata, æquoreas turbasti fluctibus vndas 250
 Donec Ibera cohors ventorum pulsa furore,
 Et virtute virum, per Hybernica saxa refugit
 Illic dira fames Scythicas illapsa per auras,
 Et Lybico vesana sitis de puluere nata,
 Tum Phlegetontæ pestes, rabidique furores,
 Ingratusque sibi dolor, et sua funera Erinnis
 Exornans, nigra Hyspanos sub tartara mittunt
 Sic ô sic pereant aduersis vndique fati,
 Ira Calistoniæ trepidisque impendeat vrsæ,
 Siue bibant Iyberim, vel aquas torrentis Iberi, 260
 Siue Aurora nouo, sero vel sole recedens
 Hesperus illustret gentes, vmbrasque repellat
 Sic pereat, quicumque tuas fieturus in oras
 Vela nimica dabit, Brutique nepotibus, et dijs
 O vetus hospitium, sanctumque Britannia nomen
 Tuque viresce diu dea ceu Daphneia laurus,
 Tu dea, tu foelix Anglorum numen Elisa
 Non aconitum in te virus, non ensis acumen,
 Nec magicum vim carmen habet, nec flamma calorem
 Scilicet integrum diuina potentia pectus 270
 Firmat et humano dedit inuolabile ferro
 Ergo diu vigeas, procul hinc fuge, pigra senectus,
 Ismarique cuba glaciali frigida saxo,
 Vel steriles inter quas alluit Ister arenas,
 I fuge, cœlestes animas tentare nefandum est
 Fallor? an excessit tardo per mane volatu?
 Ecce autem rigidam trahit inter nubila pallam,
 Et tremit, et cani recidunt horrore capilli
 At te diua rosis ambit formosa iuuenta,
 Atque Heliconiacas aspergit floribus vndas, 280
 O diua, ô miseris spes Elisabetha Britannis
 Vna, senectutem superes, pulsisque superstes
 Hostibus, innumeros gemines virtutibus annos

FRAGMENTVM VMBRÆ.

ARGVMENTVM

Iole Berecynthiæ filia magicis carminibus sopita ab Apolline
 vitatur, et ex eo grauida fit, puerumque nigrum parit nomine Melam-
 pum Hunc, postquam adoleuerat, Morpheus amare cœpit, dormien-
 temque varijs imaginibus cum diu frustra tentasset, Proserpinam adit,
 cuius sub ditione formarum omnium manes habentur Ibi Troianas,
 Græcas, Romanas, aliarumque gentium formas cum satis spectasset,
 tandem ad Britannicarum exemplum figuram sibi longe pulcherrimam
 effingit eaque indutus Melampum denuo aggreditur, qui falsa pulchritu-
 dinis specie deceptus in miserrimum amorem dilabatur, siquidem patris
 interuentu mox expergefactus umbræ ipsius quam per somnium viderat
 desiderio tabescit, et in vmbram mutatus est

1619 text to Et quid ait, reading 1 1 O dea fœmmeos nigro quæ
 1 79 Nec saturat spectando sitim, tangendo, fruendo 1 114 Tristis, vt
 expleret miseros plangendo dolores

ELEGIARVM

LIBER

ELEGIA I

* Argu
untur
enim Se
ptentrio
nales
quantum
a sole
absunt
tantum ab
esse ab
humanitate
& litteris
* Aer in-
sularum
iuxta Philo-
sophos
perpetuo
aestu mari-
calescit
* Æstate

Ite procul tetrici, moneo, procul ite seueri,
Ludit censuras pagina nostra graues
Ite senes nisi forte aliquis torpente medulla
Carminibus flammam credit inesse meis
Aptior ad teneros lusus florentior ætas,
Vel iuuenis, vel me docta puella legat
Ut vatem celebrent Bruti de nomine primum
Qui molles elegos et sua furta canat
* Probro nec semper fax sit tua, Phœbe, remota,
Feruet ab innato flamma calore magis
Nobis * egeidas Neptunus molliet auras
Qui fouet amplexu litora lata suo
Et nos Phœbus amat, quantumque hieme abdicat, *ardens
Tanto plus facili conspicit ore pater
Quid sacras memorem nymphis habitantibus vndas,
Siue tuas Thamesis, siue, Sabrina, tuas?
Mille etiam Charites siluis, totidemque Napeæ,
Tot Veneres, tot eunt Indigenæque deæ
Ut taceam musas, toto quas orbe silentes
Chaucerus mihi fecerat arte loqui
Ille Palæmonios varie depinxit amores,
Infidamque viro Chressida Dardanio
Prodigiosa illo dictante canebat arator
Ludicia, decertans cum molitore faber
Sic peregrinantum ritus perstringit aniles,
Riualemque dei deuouet vsque papam
Quis deus, ô vates magnis erepte tenebris,
Admouit capiti lumina tanta tuo?
Fabula nec vulgi, nec te Romana fefellit
Pompa, nec Ausonii picta theatra lupi
Imperio titubante nouos sibi finxit honores
Quæ mundi dominos callida Roma tenet
Iuris sola sui gentes procul Anglia ridet
Tendentes Latio libera colla iugo
Sacra libertate dea regnante potimur,
Quæ dare iam nobis otia sola potest
Omnia nunc pacem, montesque vrbesque fatentur,
Cum Venere et nudo qui pede saltat Amor
Pacis amans deus est, quamuis fera bella Cupido
Corde gerens nostro semper ad arma vocat
Alme puer, teneris adsit tua gratia musis,
Paces siue deæ, seu tua bella canunt

ELEGIA 2 *Ad amicam quæ promissum fefellerat* El 10 of 1619
ed Var 1 1 Illa diei nox iam sit contermina nulli 1 20 pectore
ruptus aues 1 22 Captasse exanimi 1 35 erant tibi decipiendi

1 38 Si tua non dederas basia signa necis ELEGIA 3 *Aditum ad
amorem sibi difficilem optat* El 4 of 1619 ed Var 1 3 Infelix
etiam cui stulta 1 9 propulit arte 1 10 Scilicet adducta
Penelopea mora 1 11 ardentius vssit 1 16 Fletibus insuescat
1 23 oꝛ papillis 1 31 Post læua dominam assidat 1 35 possim,
date dij truculentam 1 36 Dummodo formosa est 1 39 Mellifluam
pulchrum est te diduxisse 1 40 torua tuente choro 1 42 appro-
priare tibi 1 44 Primo in'er Græcos cœpit amare 1 47 intrasse
putatis 1 56 Dulce fuit

ELEGIA 4

De Mellea lusus

Fulchra roseta inter mea Mellea pulchrior illis
Dum legit vmbroso mollia fraga solo
Venit Amor, qui iam pharetra positisque sagittis
Gestitat igniuomo ferra forata cauo
Puluis agit sine voce pilas vbi concipit ignem,
Et niuis in tacito puluere candor inest
Audax ô nimium puer! o versute Cupido!
Tu ne ferebaris cæcus? at ipse vides,
Argutoque minax intendis acumine ferrum
Intueor, licet hac fronde latere velis 10
Erubuit deprendens Amor, risuque fugauit
Mollitiem, et dixit tu mihi miles eris
Si confirmandus de more poposceris aurum,
Aurea vigo tibi hæc oscula quinque dabit
Post illa vt nostris possit succedere castris,
Aurea iam de te basia quinque feret
Immo etiam de me centum, vel millia centum,
Et placeas mage si prodigus esse velis
Dixi, aufugit Amor, pictasque reuerberat alas,
Nos veriti numen mutua labia damus 20
Gessimus acre dehinc ductore Cupidine bellum,
Et reparat noua nos in noua bella dies

ELEGIA 5 *Ad Cambricum* El 5 in 1619 ed Var 1 1 Cambrice,
prima fuit formosus aptior 1 9 Nec tamen arenti 1 15 Sed sit
magna satis 1 16 Qui pariter tuto cum pugione sapis 1 18
Fletque supercilij læsa puella tuis inserts after 1 20 Non solum
ingenium tibi formamque indidit aurum, Verum in formosas regna
beata dedit 1 22 Penis et effœtus ELEGIA 6 *Non differendum
tempus* El 12 in 1619 ed Var 1 12 vota ad inempta venit
ELEGIA 7 *Ad Caspianam* El 6 in 1619 ed Var 1 10 virtus et
1 11 Est aliquis cœlo facilis spectator amantum 1 17 Sedulus ora-
bam (præsentia numina) diuos 1 20 Tanti eiati 11 35 and 36
reliquis virtutibus vna, Et facilis palmam ELEGIA 8 *Ad infidam*
El 2 in 1619 ed Var 1 1 Cum mihi blanditias et credula 1 3
Mene statim sub corde tuos posuisse calores 1 7 Nos elephæ longos
1 18 Illius interior nota medulla mihi est 1 22 spectat in ora viri
1 25 digitis immitteret ori 31 Sed quid eam metuo, cuius ELEGIA 9
Ad Edouardum Mychelbornum de obitu sororis El 13 in 1619 ed
Var 1 7 piam temerare 1 30 Inscia mœroris, mœstitiæque tuæ
ELEGIA 10 *Ad amicam de sua fide sollicitam* El 7 in 1619 ed
Var 1 4 Tot noctesque tuo munere, totque dies? 1 8 Quam manus

ista tuo possit abire sinu l 9 Illa manus l 13 Iamque mihi l 14
 Conclusam rapidis sepe Anadnen aquis l 15 Et quaecunque solent
 miseris in amore l 19-21 Quod superest has trado manus, innecte
 ctenas, Implexosque meis artubus adde tuos Sic ego nec faciam,
 nec tu patiere, sed vñ Tecum et res fuerit, si nequit esse fides
 ELEGIA 11 *Ad Cupidinem* Fl 8 in 1619 ed Var l 8 Intraui
 thalamum l 15 ego purpureum l 19 quamuis formosa fuisset
 ELEGIA 12 *Mellæ nuptias exuratur* El 9 in 1619 ed Var
 l 3 iamne potest nostro valedicere l 4 Cum furcis procul vt degat et
 urboribus? l 6 montibus Aethiopem ll 11, 12 Moxque tui similes
 parias, vultusque paternos, Maternamque fidem progenies referat
 l 24 gens Obera geniti l 33 se sperarit l 34 Inuoluant pupam
 brachia stramineum l 40 Tstunt

ELEGIA 13

Caspia potitus lætatur

Quos cupiam letus? quos alloquar? anne deorum
 Formosorum aliquem noster idibit amor?
 Tutius an manes tacitasque exuscitet umbras?
 Sois erit inuidiæ facta beata nimis
 Tum neque Shora suos audebit prodere lusus,
 Errore implexos nec Rosimunda Lares
 Nocte immortalem me Caspia reddidit vñ,
 Tanta extirpabit gaudia nulla dies
 Quas ego, quam cupide vidi tetigique papillas!
 Quam formosa inter brachia molle latus! 10
 Qualis inhaerenti spiravit basia libro!
 Qualis, sed castis non referenda viris!
 Delicias tantis miratus et ipse Cupido est,
 Quasque dedit nobis optat habere vices
 Iniectis igitur miser asseruare lacertis
 Cogor, pectoribusque insinuare meis
 Sed miserum iuvat esse diu, sed sapius illo
 Riualet cupiam posse timere loco
 Quæ mihi per longos venit exorata labores,
 Non nisi per magnos est retinenda metus 20
 Nox est, si moriar, satis hæc mihi sola beato,
 Si uiuo, non sunt milia mille satis

ELEGIA 14

Ad amicos cum ægrotaret

Æger etiam, non vna¹ meos lenire dolores,
 Nec condita modis mille operosa Ceres,
 Non dulces potuere ioci, comitumue lepores,
 Ex angore animi mens hebetata fuit
 Deciderat manibus lyra, nec suspiria crebris
 Exitibus numeros sustinere suos
 Horrebam procul obscuræ confinia noctis,
 Nec lassos artus mollia fulcra iuuant
 Illætos querimur tarde proserpere soles,
 Noxque die grauior fit mihi, nocte dies 10
 Excutiunt placidos insomnia dira sopores,
 Somnia non vllam post habitura fidem

In me sæpe ruunt armatis agmina turmis,
 Sulphureisque boant ænea monstra cauis
 Hispidus hinc serpens inter deserta relicto
 Fit mihi, vel frendens obuius ore leo
 Et quæ nulla ætas tulerit portenta videmus,
 Excurrit vario flexilis orbe timor
 Iam iam lapsuras capiti impendere ruinas
 Suspitor, aut tremulo sub pede sidit humus 20
 Iam mare, iam ventos metuo, saxa aspera terrent,
 Antennas video fractaque transtra ratis
 Amisos etiam comites in littore flemus,
 Et cadit ex oculis lachryma vera meis
 Te modo spectabam tumidas, Hatecliffe, per vndas
 Ægre versantem brachia fessa salo
 Iamque tuos, Stanforde, tuos, Thurbarne, volutos
 Exanimes artus per vada summa lego
 Collectos manibus mœrens amplector, et omnis
 Flebilibus resonat quæstibus ora meis 30
 Si mihi displiceant somni mirabile non est,
 Quos misere afflictos tam feus horror habet
 Nec minus illepide nocturnis territa visis
 Mens vigilans toto somniat illa die
 Sed vos ô chari multum valeatis amici,
 Differor externis dum miser ipse locis
 Inuidiosa via est quæ nos disiungit amantes,
 Nec socijs socio iam licet esse mihi
 Verum vos video absentes et somnio, somnis
 Anxia turba meis non onerosa tamen 40
 Vestra vel in somnis lachrymaui funera, fientes
 Vos quoque si moriar tymbon adite meum

ELEGEIA 15 *A puellarum aspectu penitus abstinendum* El II in
 1619 ed Var I 6 Nec templis I II non pompa

ELEGEIA 16

Postquam Vulcanus Veneris nudarat amores
 Fertur frons teneræ diriguisse deæ,
 Fracto dedidit supra occultare pudore,
 Iamque odit fabricas conditor ipse suas
 Ah Venus exclamat, spumosa fusior vnda
 Quæ non nuptibiles vndique miscet aquas
 Nos coniunxit Hymen, nos festa corona deorum,
 Nos Charites, tua nos non violanda fides
 Cur non alternos simul exercemus amores?
 Hostibus externis cur mea regna patent? 10
 Sanguineam ex acie referens Mars horridus hastam
 Ibit in amplexus, ô Cytherea, tuos?
 Proditione illam victor possederit arcem
 Quam mihi connubij iure remisit Hymen?
 Dispeream si non pereat male perditus ille
 Qui iacit in nostras nubila nigra faces
 Protinus induitur monichorum more cucullum,
 Et cadit a fusco vertice rasa coma
 Candorem vultu simulat, Germanaque claustra
 Ingreditur simplex, quam minimeque malus 20

Insidias intus struit, inconcessa recludens
 Arcana, Etnæo sicraque aperta cauo
 Fulmina syderei Iouis arma micantia, et altos
 Quod superos tonitru tartaraque ima quatit,
 Amens committit miscris mortalibus, amens
 Sulphureoque ardens igne odioque deus
 Ft quid Thracis, ait, clipeusue vel hasta iuuabit
 Inter fulminei concita tela Iouis
 I cce Neapolitas Galli obsidione recingunt
 Arces, hæc Marti suaserat arma Venus, 30
 Quos mollis comitatur Amor, sed ut inclita cernunt
 Fulmina, et æritos igne volue globos,
 Stragibus hinc atque hinc diuis, fœdoque cruore
 Intrepidus totos sparsit adulter ægios
 Insidias risit dei coniugis, atque superbum
 Candido amatorem suscipit ipta sinu
 Infremuit Lemni pater, eque voragine fumos
 Colligit Etnææ tartareaque Styge
 Hos consopitis aspergat, fata vetabant
 Tangere fœlices spurca venena deos 40
 Aere sed læso feriunt contagia Gallos,
 Atque Neapolita cœpit in vrbe lues,
 Quam vitare satis poterat nec fœmina, nec vir,
 Dum redit in seriem transiitione malum
 Debuerat saltem formosis parceret, at illis
 Et color et vires interiire simul
 Respexit tandem Venus, et miserata puellas
 Corticibus sacris nigra venena fugat
 Restauratque toris vires, membrisque colorem,
 Lacteolumque genis purpureumque decus 50
 Ergo vbi nec cecisisse dolos, nec viuis æquum
 Vidit se Marti qui paret arma faber
 Obicet, indulgens Veneri et riuales amori,
 Si decuma obtingit nox sibi, lætus habet

EPIGRAMMATVM LIBER.

The references are to the numbered Epigrams in Book II of the 1619 ed

Ad Librum, Ep 3 Var 1 2 Damna in tenebras 11 3 and 4
 Dedas Feldisio¹ male apprehensum Prælo ne quis ineptior prophanet
 1 5 Deinde vt 1 12 visere, lubricumue Tybrim 1 13 Aut
 hostile Tagi *Ad pacem de serenissima Regina Elisabetha*, Ep 4
 Var 1 1 O pax potentis maximum dei munus 1 4 Quæ te tuetur sola
 perstitem nobis *In obitum fratris clariss comitis Esserij*, Ep 9
 Var 1 1 quisque iussit impius 1 18 Canentque Nemesin fero tubæ
 sono *In Hornsium*, Ep 5 Var 1 1 Hornsij risi hodie 1 11
 Siquis interea 1 14 Morbosos male humi pedes followed by a
 variation of Ep 8 as follows

Verum sollicitabat vna me res
 Plurimum, modo videram assidentem

¹ Feldisio is the correction in the errata for the text's Felsidio

Te iuxta nitidissimam puellam,
 Sermonique aude locum aucupantem,
 Hei mihi vt metui ne identidem illam
 Grandem equum si emeret tuum rogares?

Ad Melleam, Ep 10 Var 1 7 ne doctus *De interitu Philippi*
Sydnei, Ep 11 Var 1 1 Passeies Cypriæ alites petulci 1 2 per et
 niuentes 1 3 Et rubras petitis 1 4 Usquequaque Philip 1 5 to
 end

Mars illum insidijs modo interemit
 Riualet metuens, renunciate
 Flebiles Veneri exitus Philippi,
 Victus inuoluit caput tenebris

In Melleam, Ep 12 *In Cultellum*, Ep 13 Var 1 3 Discissa
 dominæ labra funesto madent 1 4 cruore, sanguine exundant Lares
 1 5 puella personat totam domum 1 6 Amens, dolori 1 7 Nec
 vsquam potest quiescere, nec loqui 1 8 Nec basiare 1 9 scelestæ
 fractus, vt decuit prius 1 10 Supplicia Veneri, sera sed nimium
 dabis *Ad Melleam* resembles Ep 14

Mellea, te inuitam virgo cum vera fuisses
 Raptam ais, et cur vox non fuit inditio?
 Respondit lepide mala se clamare cupisse,
 Sed miseram audiri se vt nimium metuit

Ad Caspiam, Ep 15 *In Robertum Th*, Ep 17 Var 1 1 Cogito
 saepe Roberte *Ad Melleam* Ep 18 *Ad Caluum* Ep 19 shoulder-
 note on left margin—Italorum comitas est laudanti quidvis amico
 obtrudere, si autem acceperit tanquam sordidissimum respuere *Ad*
Bibricum Ep 20 Var 1 1 Bibrice tentes *In tonsorem* Ep 31
 Var 1 1 Promissis sicubi 1 3 dabit salutem 1 4 instar et puellis
 1 6 His propter speciem, ibus ob lucræ spem? *In Largum*

Scripterit historiam bene Largus, nam scit apud se
 Quis per sex annos ederet aut biberit

Ad Laurentium Mychelbornum, Ep 34 Var 1 5 Conficique 1 9
 grata statim 1 10 Quod quidem 1 12 Pulchra dum *Ad Iustinu-*
num, Ep 35 Var 1 2 Consobrinæ animam 1 3 Et veluti *In*
Cottum, Ep 36 Var 1 2 dicas, Cotte

Ad Caspiam, Ep 37 Var 1 7 nimis heu perite *Ad Franciscum*
Manbæum

Dum vagus ignotas veheris, Manbæe, per oras
 Noctes atque dies vela notosque queror
 Quam vellem misero qui te mihi surpuit illi,
 Si liceat, vento diripuisse caput
 Effossisque oculis iugulum incidisse prophano,
 Ne cui tale dehinc spiret ab ore malum

Ad Gu Percium, Ep 40 *De Th Grimstono & Io Goringo*

Miror apud Gallos quid fortis pectore et armis
 Noster Grimstonus quidue Goringus agat
 Nulli vnquam bello melius potuere mereri,
 Nusquam virtuti terra maligna magis

Ad Ed Spencerum

Sive canis siluas, Spencere, vel horrida belli
 Fulmina, dispeream ni te amem, et intime amem

In Hyrcanum et Sabinum, Ep 42 Var 1 7 Inficete itidem
In Prettum, Ep 43 Vai 1 2 possit Prette 1 9 Prette nouo
In Caspian

Si vnquam quæ me odit semper male Caspia amaret,
 O quam firma ipso contra in amore foret !

Ad Iacobum Thu Ep 45 Var 1 2 imparabilique 1 3 tuas
Iacobe 1 11 tui, *Iacobe* *In Rusticum*

Glandem in fatidicam mutatum stultus amator
 Riuali insultans a Ioue finxit auum,
 At riualis ait, nequid mirere puella,
 De quercu ob facinus nempe pependit auus

In Berinum

Tres baccas ederæ vorat Berinus,
 De repente fit inclitus poeta

Ira resembles Ep 48 in its opening lines

Scelesta quid me ? mitte, iam certum est, vale,
 Longe remotas persequar terræ plagas,
 Tuis, vel vmbras tartari, insidijs procul
 Nec me retentare oris albicans rubor,
 Nec exeuntem lucidum hinc et hinc iubar
 Reuocare poterit, improba æternum vale
 Vt dubia certas sensit irarum minas,
 Percussa tremulo cecidit ad pedes metu,
 Quid misera dixit sum merita dignum nece ?
 Amans quod in te tam tetrum admisi nephas,
 Vt me relinquo perditam, vt pro me tuos ?
 Ah siste, sæuis imperes iris modum,
 Nec te immerentem perde, quid paras vide
 A me iam vt abeas poscis exilium tibi
 Mane per has lachrymas, ocelle mi, precor,
 Resipisce tandem, amans ne amantem deseras
 Sub hæc furenti mi redardescit dolor,
 Pluraque parantem dicere his resequor prius
 Periura nullos æthere horrescis deos,
 Nec vindicantis scelera Adrasteæ faces ?
 Impura non tu maria, terras, sydera
 Adhibita falso polluis, sprete fide ?
 Ah dulce nostros foedus ignes alligans
 Per te caducum cecidit, et tamen rogas
 Cur triste pectus opprimat silentium ?
 Deuota labra, mique sacratum femur
 Eiectus æquore naufragus miles premit,
 Disrumpor, eheu primulo vidi die
 His exeuntem foribus ipsum militem,
 His ipse ocellis militem, et tamen rogas
 Cur triste pectus opprimat silentium ?
 Vale scelesta, vafra, foedifraga vale,
 Nec me retentes, nec per hanc guttam obsecres
 Summis natantem palpebris, corde inscio
 Obfirmor, intuere, postremum vides,
 Nunc abeo, iam nunc vltimum dico vale,
 Iam taceo, pectus opprimit silentium
 Continuo volucres excipit pedes furor,

10

20

30

Effugio solus deuijs errans locis
 Illam perosus, me, meos, diris agent,
 Quicquid moræ spem dederat in fugam date
 Iras manes risit æthereus puer,
 Frustraque pectus æstuans emolliit
 Respicio, lenis imber irrorat genas,
 Quid hoc? amores dissidens odium parit,
 Sedantque nimbis porro fluctuomum mare
 Amo, peruroi, redeo, miseram sordibus
 Et lachrymis oppletam et vmbris conspicio,
 Supremus animum vix retardauit pudor
 Quin impotentiae suae inditum daret
 Tandem facetam texui somnis moram,
 Horrenda referens visa, cædes, vulnera,
 Vultus relictæ luridos, tabo illitos,
 Aut insequentem summa per iuga montium
 Hæc comminisci verus edocuit amor,
 Assensit illa, et sensit artem subdola,
 Sed tacita simulat vda nectens oscula,
 O suauis amoris dissidium! ita turtures
 Pugnando iungunt rostra dulci murmure

40

50

In gloriosum [Ep 49]

Shæcherlæe, deos tua celsa gradatio manes
 Terret ne tectum corruat in capita

Ad Caspian, Ep 50 Var 1 4 Sydera? vel sæuos *In Lytium*,
 Ep 51 Var 1 5 tergo, Lyte *In Merinum* [Ep 52]

Ista * Scauingerulum tua frons lutulenta Merine
 Desidia? semper vendicat egregiæ

* Terra
 enim infens
 pro tecto
 est.

* Magi
 stratum
 genus apud
 Londinen
 ses qui
 defæcandæ
 vrbis curam
 habent

Ad Caspian, Ep 53 *Ad Amorem*, Ep 54 *Ad anum*, Ep 55
 Var 1 1 Gratias refero tuis libenter 1 3 Egrotō mihi 1 5 Subleuare
 animum 1 7 valebit vsque 1 8 Grata apud me animi *Ad Caspian*,
 Ep 56 Var 1 1 Quæris cur durum hoc marmor lachrimare videtur
 1 2 Caspia naturæ viribus attribuens 1 4 Nam lachrimat tu me quod
 miserum excrucias *In Berinum*, Ep 57 *In Erricum*, Ep 58
 Var 1 2 Indigne dicit, dii boni, et improprie 1 4 At te sordidior
 gens tua tota fuit *In Emiliam*, Ep 59 *De Thermanio & Glaya*
 [Ep 60]

Somno compositam iacere vidit
 Glaiam Thermanius puer puellam,
 Diducit tacita manu solutas
 Vestes, illa silet, femur prehendit,
 Suauumque leui dedit labello,
 Illa conticuit velut sepulta
 Subrisit puer, vltimumque tentat
 Gaudium nec adhuc mouetur illa,
 Sed lubens patitur dolos dolosa
 Quis nouus stupor? ante Glaya mo'li
 Anserē, aut vigilans magis Sybilla,
 Lethargo quasi iam graui laborans
 Noctes atque dies trahæ sopores

10

Ad Melleam, Ep 63 Var 1 2 Dicis, sic facile stultus amans capitur
In Onellum, Ep 62 Var 1 1 sit quod multum 1 2 Nam quantum
 debe. tantum habuit fidei *Ad Edo Mychelbornum*

Cum tibi tam cordi est, age, perdito arundine pisces,
 Fleuerit hoc quamuis Pythagorea anima
 Fleueris ipse licet cum febricitaueris alga,
 Aut penitus lapso cum pede tundis aquas
 Vis vera? hoc studio, ne sit iucundius, at te
 Tempora in hoc nolim tam bona contere
 Quanto elegis melius teneros captabis amores,
 Vel tua siluestrem ludet arundo deam

In gloriosum, Ep 64 *In Largum*, Ep 85 Var 1 1 Largus haud
 alij vt solent nouellum 1 3 In domum, faciem statim, torosque
 1 4 Inspicit, studia *In Cottum*

Ille miser Cottus quid agit nisi cassa canendo
 Vt placeat nulli dum placet ipse sibi?

Ad Caspium, Ep 66 Var 1 1 complexa Sichæum 1 2 Flebilis
 æternas soluitur in lachrymas 1 3 Attonitusque nouæ Narcissus
 imagine formæ 1 4 Vmbram sollicitat *Ad Hymettum*

Vnde tibi ingratæ subeunt fastidia vitæ,

Dulcis Hymette, tua non nisi sponte miser?

Nec pede transverso incedis nec poplite torto,

Non oculo lippis, non tibi naris hiat

Nullus ab iniusto crescit tibi scenore census,

Non tua mens fraudis conscia nec sceleris

Funera non fratris, non sunt tibi flenda sororis,

Nec catulum audiui condoluisse tuum

Per te igitur nostros referas obtestor amores

Quo demum inuisa est nomine vita tibi?

10

Iam scio, tu taceas, causæ nimium esse recorder,

Vxorem ducti, iam morere, haud veto te

In Berinum, Ep 67 Var 1 1 Berinus toties 1 2 Nullos reddere
Ad Melbonianum, Ep 68 *In Thermannum & Prucium*, Ep 73
 Var 1 2 dum canis, Hermopile *Ad Tho Smithum*, Ep 75
 Var 1 1 Smithe mones *In Caluum*, Ep 76 1 5 Neu te tam
 multis homini purgabis amico 1 6 Inuidiam toties discutiendo paris
In Miluum, Ep 74 Var 1 6 Puellam & hanc *Ad Edo Mychel-*
bornum, Ep 77 Var 1 9 Quidue ætas? 1 10 Deseruit miseram
 cum iuuenilis Hymen 1 12 non obitus, abitus *De rerum humanarum*
inconstantia

Constat nulla dies, anno superimminet annus,

Quicquid mortale est hora propinqua rapit

Sic moriemur? ad hæc ludibria nascimur? et spes

Fortunæque hominum tam cito corruerint?

Francisci Manbæi epicedium, Ep 78 Var 1 7 ora suffusus 1 8
 plancu et immites deas 1 15 Decus reuerti, sentiet tremulum mare
 1 18 Sperare nostrum nemini tantum licet [line 19 of 1619 ed
 omitted] 1 19 Fac ergo quiuiss iure quod miser potest 1 20 asl 21 in
 1619 edition *De homine*, Ep 79 Var 1 3, 4 Quid dixi vt flos est?
 minus est, siquidem examinatis, Dulcis odor flori, pædor inest homini
In Barnum, Ep 80 Var 1 4 Seruassent versus et numerum atque
 fidem *In Petrum Ha*, Ep 81 Var 1 2 Sic, Petre 1 3 Nummus
 siue deest 1 5 iam carmifici mox culpa futurus 1 6 Vere illud dices
Ad Caspium, Ep 89 *Ad Castellum & Bracerum*, Ep 83 Var 1 1 Mi
 Castellule, tuque mi Braceie 1 3 Murum non prope dirutum videtis 1 4
 Qui palam peragit 1 5 Quod solent saturi 1 6 Doctus haud dubie
 1 7 Occultauit herum *In Bacum*, Ep 84 Var 1 1 nullum certe sine

pernicioso 1 2 Bæce, exercei posse putas scelere 1 3 Bæce voras *In Caluum*, Ep 85 Var 1 1 improbe Calue 1 2 Vt dubites animam fœmina an vllam habeat? 1 3 Cum mea conclusas felici pectore amantum *Ad Erricum*, Ep 86 Var 1 1 displiceat vita, Errice, discruciens *De se*

Vsus et hoc natura mihi concessit vtrunque

Vt sim pacis amans, militiæ patiens

Ad Nashum, Ep 88 Var 1 1 & 2 tibi, Nashe, Puritanum Fordusum, & Taciti canem Vitellum 1 4 Perque vulnificos 1 7 insipidis et 1 8 Perinde ac tonitru 1 9 denique candidam Pyrenen 1 16 Publium que tuum 1 17 Quos amas vti te decet, fœquesque 1 18 Nec sines per 1 19 Ergo si sapis *Ad Caspium*, Ep 89 *Ad Melleam*

Dente vel vngue petat me Mellea perfero credas

Qui impatienter amat, tam patienter amet?

Ad Dolorem

Si deus est aliquis dolor, aut in vallibus atris

Cum dijs infernis vt perhibent habitat

Illi ter centum cæpes mox sacrificarim,

Desinat vt nobis cor miserum exedere

In Byrseum, Ep 91 *In Bretonem*, Ep 93 Var 1 2 Nempe tuis nunquam viveret in numeris *Ad Ge Chapmannum*, Ep 94 Var 1 1 Cottum perfidiæ 1 2 Chapmanne, insimulas 1 3 Neutiquam meminisse 1 7 Responde mihi, vin? 1 8 I iam, ad cœnam 1 10 Si lubet, vel 1 16 nisi præberit

In socerum fraudulentum

Qui iacet ad pontem nudus, Thurbarne, rogator

Filius Hepsis erat, sed gener Eudiuah

In Tricium

Tres habuit, quartamque potest sperare nouercam,

Et Tricius miserum se tamen esse negat

In Gellam

Pura basia fert refertque Gella,

Et puram venerem, salesque puros,

Verum est, non nego, Gella Puritana est

Ad Io Dauisium

Quod nostros, Dauisi, laudas recitasque libellos

Vultu quo nemo candidiore solet

Ad me mitte tuos, iam pridem postulo, res est

In qua persolui gratia vera potest

In auarum, Ep 97 Var 1 1 seruas stulte *Ad Ed Braceum*
[Ep 98]

O nimis lepidam, Braceie, sortem

In re ludere cum solet iocosa¹

Vxorem Bromij senex Morachus

Strato impeggerat insuper recumbens,

Intonansque ferociter puellæ

Actutum Bromij exilit molossus

Subuenturus heræ, vagasque testes

Impotentis adulteri reuulsit

Mœchus illachrimat sine ululatu¹

Testes nequitæ suæ recusans,

Testes nequitæ suæ requires

¹ The text reads 'æiu latu'

Tu solus affers rebus antiquis fidem,
 Nec miror Orpheus considens Rhodope super
 Siquandō rupes flexit et agrestes feras
 At, ô beate, siste diuinas manus,
 Iam, iam, parumper siste diuinas manus!
 Liquescit anima, quam caue exugas mihi

20

In Amicum molestum, Ep 114 In Berinum

Pegaseo dum se miratur fonte Berinus,
 Interijt misere captus amore sui

Ad Cambricum, Ep 116 In Cottum

Scire cupis Cottus quid agat Lyte? cogitat Hermo
 Curandam tradat mentulam, an Hersilio

*In Caluum, Ep 120 Var 1 1 praeclare Caluus 1 4 Dispeream huic
 ni mox Prettus amicus erit Ad Ed Mychelbornum, Ep 121 Var
 1 2 Et sapis mi Edouarde qui procul te 1 3 Optimum mala ab vrbe
 seuocasti 1 6 Ad tuos refugis 1 7 Vrbis immodica 1 13 Hæc foras,
 itidem 1 22 Sub æterna silentia 1 23 Omnium nimis In Gellam,
 Ep 122 Var 1 2 cantor Pyrrimanus futuit In Gulsonum, Ep 123
 Var 1 1 Exagitare tuos nequeam, Gulson, pueros 1 4 Nec fas
 auersas nec iuuat ire vias Ad Caspiam, Ep 124 Var 1 1 Caspia
 tam cito me eijcet culpa vna receptum In Prettum*

Prette, non ita dico, te vt putarim
 Seruitutis egere, siue reges,
 Siue sceptrigeri ambient monarchæ,
 Hoc tantum moneo, nec obsecrantem
 Te seruire potesse apud sagacem
 Vicinumque meum, tuumque Largum,
 Putrem nam ferat vt pedem manumque,
 Ferre non poterit voracitatem

*De Gella et Thespiis, Ep 126 1 4 Gellæ autem rigido purior
 In Berinum, Ep 127 Ad Sybillam, Ep 128 Var 1 1 Cuncta erant
 bona quæ deus creauit 1 3 Bonam ergo dominus creauit Euam
 Ad Hallum*

Sors hominum dubitas auum an præstantior, Halle?
 Perspicuum est, me odit Caspia, psittacum amat

Ad Robertum Wo

Noui dedecoris pudore ruptus
 Ille Marsius, vt putas, Roberte,
 Armatos homines quot aggregauit?
 Quot conductitios? quot et clientes?
 Quot summo genere inclitos amicos?
 Tantum conijcto, nihil nocebit
 Tam magno in numero parum vagari
 Vt putas rogo te quot aggregauit?
 Ipsus si tibi dixero, Roberte,
 Vis mi credere iam, profecto nullos

10

In Gellam

Ad viuum nunquam dicis te, Gella, fututam,
 Vah quota pars cunni mortua, Gella, tui est

Ad Melleam

Anglia quotquot habet iuras mea Mellea soli
 Muneribus Veneris cedere posse mihi,

Anglia quotquot habet qui scis mea Mellea quanti
Muneribus valeant fortipremæ Veneris ?

De uxore fabri

Lemnia tardipedem dea vix tolerauerit vnum,
Vulcanos Venus hic sustinet vna duos
Leno vir et faber est, pariter fabricatur adulter,
Ligneus hic pupos, æneus ille globos
Notus vterque, satis, satis ô nimiumque puellæ,
Cui magis vt placeam iam faber esse velim

Ad Ia Thurbarnum, Ep 131 Var 1 1 Quid Thurbarne 1 4 At certe modo promoueret istuc 1 6 Et laute, et sobrie 1 7 nefandi amoris 1 9 Quæ tibi neque dicta, picta, scripta *In Cornua*, Ep 132 Var 1 2 Cornua plantari 1595 ed inserts before last couplet—Stipitis anne aliena quod insita virgula sulco Cornutam speciem sæpe referre solet *Ad Hallum*, Ep 133 Var Halle for Herme in both lines *Ad Thusimellam*, Ep 134 Var 1 1 En vacat locus 1 2 Thusimella, meo 1 3 Quam suaue 1 7 Formosa et genua 1 9 Nempæ fœmineum est 1 10 Sed statim 1 14 Manus, et toties retorta colla
Ad Annam

Das mi animam et Leio, non te bene diuidis, Anna
Tu mihi da tantum corpus, et illi animam

In Zelotipum, Ep 135 Var 1 3 and 4 Ejcis innocuos thrlamo furiose bacillos, Redde fututorem denuo tutus eris *Ad Melleam*, Ep 136 Var 1 2 Nec fugam 1 3 Charas qui 1 6 Verum expers 1 8 Et pinguem 1 9 Me tibi vt reparem et simul reportem 1 10 Ter centum validas fututiones *Ad Thusimellam*, Ep 137 Var 1 3 Hoc Thusimella 1 4 Iurgia enim 1 5 quot amantis *In Fabrum*, Ep 138 *In Afram*, Ep 139 Var 1 1 Tam vetus, et grandis cum sit tibi cunnus, vt illi *In se*

Olum fungus ego, silex verebar,
Ne non vtibilis viro emineret
Penis, qui puero excitatus altum
Momentis caput extulit torosis
Tum nec apposita manu fouere,
Nec sum tangere, nec repellere ausus,
Nimirum metuens adulta stirps hæc
Vt posset pathico orbe comprehendi
Vos iam intelligitis, viri et puellæ,
Multo sed magis improbæ puellæ, 10
Quam stulte, illepideque rusticeque
Summæ lætitiæ meæ dolebam
Nec si grandior exijsset alnu
Idcirca fore mi magis verendam,
Aut plus peniuoræ arduam puellæ

In Norbanum

Se stupidum semper dicit Norbanus, et est hoc
Cum vere dicit, quomodo dissimulat ?

Ad Aten de pomo aureo, Ep 141 Var 1 1 de iure coibant *In Aprum*, Ep 142 *In Sharpum*, Ep 143 *Ad Iarusum et Stanfordum* Ep 144 Var 1 1 Charior Iarusi 1 3 Tuque Stanfonde *Ad Librum*

Desine, iam satis æst, nimium lasciuie libelle,
Et vix Romano qui pede tutus eas
At vos ô Latæ peregrinæ parcite musæ,
Et fiat vestri pars leuis illa chori

FINIS

OCCASIONAL VERSES

The following set of five poems is given in the *Poems and Sonets of Sundry Other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sidney's *Astrophel and Stella* [1591] *Canto Primo* is identical with xviii of *A Booke of Ayres*, Part II, with the exception of a few differences alluded to in the notes on that song The first stanza only is given of *Canto tertio* the remaining are supplied from Robert Jones's *Second Booke of Songs and Ayres* See Introd, p li

Canto Secundo

What faire pompe haue I spide of glittering Ladies ,
With locks sparckled abroad, and rosie Coronet
On their yuorie browes, trackt to the dantie thies
With roabs like *Amazons*, blew as Violet,
With gold Aiglets adorn'd, some in a changeable
Pale , with spangs wauering taught to be moueable

Then those Knights that a farre off with dolorous viewing
Cast their eyes hetherward , loe, in an agonie,
All vnbrac'd, crie aloud, their heaue state ruing
Moyst cheekes with blubbering, painted as *Ebome* 10
Blacke , their feltred haire torne with wrathful hand
And whiles astonied, starke in a maze they stand

But hearke ! what merry sound ! what sodaine harmonie !
Looke looke neere the groue where the Ladies doe tread
With their Knights the measures waide by the melodie
Wantons ! whose trauesing make me~~a~~ enamoured ,
Now they fame an honor, now by the slender wast
He must lift hir aloft, and seale a kisse in hast

Streight downe vnder a shadow for wearines they lie
 With pleasant daliance, hand knit with arm in arme, 20
 Now close, now set aloof, they gaze with an equall eye,
 Changing kisses alike, streight with a false alarme,
 Mocking kisses alike, powt with a louely lip
 Thus drownd with iollities, then merry daies doe slip

But stay! now I discerne they goe on a Pilgrimage
 Towards Loues holy land, faire *Paphos* or *Cyprus*
 Such deuotion is meete for a blithesome age,
 With sweet youth, it agrees well to be amorous
 Let olde angrie fathers lurke in an Hermitage
 Come, wee! associate this iolly Pilgrimage! 30

Canto tertio

My Loue bound me with a kisse
 That I should no longer staie
 When I felt so sweete a blisse
 I had lesse power to passe away
 Alas! that women do not knowe
 Kisses make men loath to goe
 Yes she knowes it but too well,
 For I heard when Venus' doue
 In her eare did softly tell
 That kisses were the scales of loue 10
 O muse not then though it be so,
 Kisses make men loth to go

Wherefore did she thus inflame
 My desires, heat my bloud,
 Instantlie to quench the same
 And starue whom she had giuen food?
 I the common sence can show
 Kisses make men loath to go

Had she bid me go at first
 It would nere have grieued my hart, 20
 Hope delaide had beene the worst,
 But ah! to kisse and then to part!
 How deep it stricke, speake, Gods, you know
 Kisses make men loth to goe

Canto quarto

Loue whets the dullest wittes, his plagues be such
 But makes the wise by pleasing, doat as much
 So wit is purchast by this dire disease
 O let me doat! so Loue be bent to please

Canto quinto

A daie, a night, an houre of sweete content
 Is worth a world consum'd in fretfull care
 Vnequall Gods! in your Arbitrement
 To sort vs daies whose sorrowes endles are '
 And yet what were it? as a fading flower
 To swim in blisse a daie, a night, an hower

What plague is greater than the grieve of mind?
 The grieve of minde that eates in euerie vaine,
 In euerie vaine that leaues such clods behind,
 Such clods behind as breed such bitter paine,
 So bitter paine that none shall euer finde,
 What plague is greater than the grieve of minde

10

Doth sorrowe fret thy soule? ô direfull spirit!
 Doth pleasure feede thy heart? ô blessed man!
 Hast thou bin happie once? o heaueie plight!
 Are thy mishaps forepast? ô happie than!
 Or hast thou blisse in eld? o blisse too late!
 But hast thou blisse in youth? o sweete estate!

Prefixed to John Dowland's *First Booke of Songs or Ayres*

[1597]

Thomæ Campiani Epigramma

De instituto Authoris

Famam, posteritas quam dedit Orpheo,
 Dolandi, melius Musica dat tibi,
 Fugaces reprimens Archetypis sonos,
 Quas et delicias præbuit auribus,
 Ipsis conspicuas luminibus facit

From Francis Davison's *Poetical Rapsody* [1602]

A Hymne in praise of Neptune

Of Neptunes Empyre let vs sing,
At whose command the waues obay
To whom the Riuers tribute pay,
Downe the high mountaines sliding
To whom the skaly Nation yeelds
Homage for the Cristall fields
Wherein they dwell,
And euery Sea god paies a Iem,
Yeerely out of his watry Cell,
To decke great *Neptunes* Diadem
The *Trytons* dauncing in a ring,
Before his Pallace gates, doo make
The water with their Ecchoes quake,
Like the great Thunder sounding
The Sea Nymphes chaunt their Accents shrill,
And the *Syrens* taught to kill

10

With their sweet voyce,
Make eu'ry ecchoing Rocke reply,
Vnto their gentle murmuring noyse,
The prayse of *Neptunes* Empery

19

H CAMPION

Prefixed to Barnabe Barnes's *Foure Bookes of Offices* [1606]

In honour of the Author by *Tho Campion*
Doctor in *Physicke* To the Reader

Though neither thou doost keepe the Keyes of State,
Nor yet the counsels (Reader) what of that?
Though th'art no Law pronouncer mark't by fate,
Nor field commander (Reader) what of that?
Blanch not this Booke, for if thou mind'st to be
Vertuous, and honest, it belongs to thee

Here is the Schoole of *Temperance*, and *Wit*,
Of *Justice*, and all formes that tend to it,
Here *Fortitude* doth teach to lue and die,
Then, Reader, loue this Booke, or rather buy

10

EIVSDEM AD AVTHOREM

Personas proprijs recte virtutibus ornas,
(Barnesi) liber hic vult, habet Genium,
Personæ virtus umbra est, hanc illa refulcit,
Nec scio splendescat corpus an umbra magis

From Richard Alison's *An Howres Recreation in Musicke* [1606]

What if a ³ day, or a month, or a yeare
 Crown thy delights with a thousand sweet contentings?
 Cannot a chance of a night or an howre
 Crosse thy desires with as many sad tormentings?
 Fortune, honor, beauty, youth
 Are but blossoms dying,
 Wanton pleasure, doating loue,
 Are but shadowes flying
 All our ioyes are but toyes,
 Idle thoughts deceiuing, 10
 None haue power of an howre
 In their liues' bereauing

Earthes but a point to the world, and a man
 Is but a point to the worlds compared centure
 Shall then the point of a point be so vaine
 As to triumph in a seelly points aduventure?
 All is hassard that we haue,
 There is nothing biding,
 Dayes of pleasure are like streames
 Through faire medows gliding 20
 Weale and woe, time doth goe,
 Time is neuer turning
 Secret fates guide our states,
 Both in mirth and mourning

Prefixed to Alphonso Ferrabosco's *Ayres* [1609]

TO THE WORTHY AVTHOR

Musicks maister and the offspring
 Of rich Musicks Father,
 Old *Alfonso's* Image liuing,
 These faire flowers you gather
 Scatter through the *Brittish* soile,
 Gue thy fame free wing,
 And gaine the merit of thy toyle
 Wee whose loues affect to praise thee,
 Beyond thine owne deserts can neuer raise thee
 By *T. Campion*, Doctor in Physicke

Prefixed to Coryate's *Crudities* [1611]

INCIPI² THOMAS CAMPIANVS
MEDICINÆ DOCTOR

IN PERAGRANTISSIMI, ITINEROSISSIMI,

Montiscandentissimique Peditis Tho-

mæ Coryati, viginti hebdomadarium

Diarium, sex pedibus gradiens,

paitim vero claudicans,

Encomiasticon

Ad Venetos venit corio Coryatus ab vno

Vectus, et, vt vectus, pene reuectus erat

Naue vna Dracus sic totum circuit orbem,

At rediens retulit te, Coryate, minus

Illus vndigenas tenet vnica charta labores,

Tota tuos sed vix bibliotheca capit

Explicit Thomas Campianus

Prefixed to Thomas Ravenscroft's *A Brief Discourse of the true (but neglected) use of Charactering the Degrees by their Perfection, Imperfection and Diminution in Measurable Music* [1614]

Markes that did limit Lands in former times

None durst remoue, so much the common good
Preuailed with all men, 'twas the worst of crimes

The like in Musicke may be vnderstood,
For That the treasure of the Soule is, next

To the rich Store house of Diuinity
Both comfort Soules that are with care perplex,

And set the Spirit Both from passions free
The Markes that limit Musicke heere are taught,
So fixt of ould, which none by right can change, 10
Though Vse much alteration hath wrought,

To Musickes Fathers that would now seeme strange
The best embrace, which herein you may finde,
And th' Author praise for his good Work and Minde

THO CAMPION

NOTES.

A BOOKE OF AYRES

PART I

On the back of the title-page, a facsimile of which will be found in its place in the text, is a representation of Monson's crest and coat-of-arms

PAGE 6 I Both this poem and Jonson's 'Come, my Celia, let us prove', from *Volpone*, Act I, Sc vi (1605), are imitated and partly translated from Catullus, v, 'Vivamus, mea Lesbia, atque amemus'

The following verses occur in Corkine's *Second Book of Ayres* They are also based upon the same poem of Catullus, and resemble Campion's verses very closely in the first three lines I believe them also to be Campion's

My deerest mistrisse, let vs lue and loue
And care not what old doting fools reprove
Let vs not feare their censures, nor esteeme
What they of vs and of our loues shall deeme
Old ages criticke and censorious brow
Cannot of youthful dalliance alow,
Nor euer could endure that we should tast
Of those delights which they themselves are past

II The first stanza of this song is found in Add MS 24665 without variation

PAGE 7 III This song occurs in Add MS 2466, without variation

PAGE 8 IIII The air to which this song is set does duty also for 'Seeke the Lord and in his wayes perseuer' (*Diuine and Morall Songs*, xviii, p 126)

V This song occurs in Add MS 34608 without variation

PAGE 9 VI A fragment of this poem, entitled 'Of Coruina Her Lute', and consisting only of the first stanza, omitting the second couplet, occurs in Add MS 22603 The poem is given in Davison's *Poetical Rapsody* (1602)

VII The old edition gives this poem without division into stanzas, while the last two lines run

Then what we sow with our lips,
Let vs reape, loues gains deuinding

The arrangement of the text, however, which I believe to be Mr Quiller Couch's, has the merit of giving better sense and two stanzas of uniform structure 'Sweru ng', in line 19, is Mr Bullen's excellent emendation for the old edition's 'changing' The six lines from 'What haruest halfe so sweete is' occur again in No X of *Light Concerts*

PAGE 10 VIII Campion wrote a Latin version of this poem which appeared in the 1595 *Poemata* under the title 'De Thermanio et Glaia' (p 343) In a revised form it appeared in the 1619 edition as 'In Lycium et Clytham' (Book II Ep 60)

The following song, closely resembling this poem in idea, occurs in Add MS 24665, which contains several of Campion's poems. It may possibly be Campion's

As on a day Sabina fell asleepe,
 Unto her bower by stealth then I did creepe,
 And first spake softe, then loude vnto my deare,
 And still Sabina heard, but would not heare
 Then to myself more courage did I take,
 When I perceiued shee did both winke and wake,
 Then downe I lay'd mee by her on the ground
 And still awake a sleepe Sabina found
 Then shewed her sightes more strange to her than mee,
 Yet still Sabina sawe but would not see
 Now when as I had try'd all waies but one,
 I lookt about and found myself alone
 Then thought it best the best way for to wooe,
 And still Sabina did but would not doe
 Then did I touch each part from head to heele
 Yet still Sabina felt but would not feele
 Now from the doer whie should shee have hid it,
 Yf it be true that 'twas Sabina did it,
 But she saies nay I sweare and saie so too
 Shee did both heare and see and feele and doe

PAGE 11 X The air to which this song is set does duty also for 'Loue me or not, loue her I must or dye' (Fourth Booke, x, p 180) The metre and rhythm, which are somewhat peculiar, are identical in both

PAGE 12 XII There is a version of this song in MS Harl 3991 (fo 34) with three slight variations, reading 'fancy' in l 5, 'assure' in l 7, 'now diuine' in l 8

There are also two versions in Harl 6910 (fo 150 seq), which are more interesting as they appear to be variant drafts of the poet's own composition. They are as follows —

dolus

Thou shalt not loue mee, neither shall these eyes
 Shine on my soule shrowded in deadly night
 Thou shalt not breathe on me thy spiceryes
 Nor rocke me in thy quauers of delight
 Hould off thy hands for I had rather dye
 Then haue my life by thy coye touch reprived
 Smile not on me, but frowne thou bitterly,
 Slaye me outright no louers are long liu'de
 As for those lippes reseru'd so much in store
 Their rosy verdure shall not meete with myne
 Withhold thy proude embracements euermore,
 I'll not be swadled in those arms of thyne
 Now shew it if thou be a woman right,
 Embrace and kisse and loue me in despiht

FINIS THO CAMP

[Then follows a version in sonnet form of 'Thrice tosse these oaken ashes in the ayre', Third Booke, xviii (v p 366), signed *finis idem* - and followed by]

BEAVTIE WITHOV T LOVE DEFORMITIE

Thou art nōt fayer for all thy red and white,
 For all those rosye temperatures in thee,
 Thou art not sweet, though made of meere delight,
 Nor fayer nor sweet unlesse thou pittie mee
 Thyne eyes are blacke and yet their glittering brightnes
 Can night enlumine in her darkest den,
 Thy hands are bloody thoughts contriu'd of whitnes,
 Both blacke and blooddy if they murder men
 Thy brows wheron my good happe doth depend
 Fayrer then snow or lylie in the sp inge
 Thy Tongue which saues at euery sweete words end,
 That hard as Marble, this a mortall sting,
 I will not soothe thy follyes, thou shalt proue
 That Beautie is no Beautie without Loue

FINIS IDEM

It will be seen that each of these three versions is a sonnet, the only sonnets with one exception—the lines prefixed to Ravenscroft's *Brief Discourse*—among the whole body of works attributed to Campion. In view of his condemnation of 'Quatorzens' in the *Observations* (p 37) it may be that he found the sonnet form intractable both in prosody and music, and that this is the reason for his desertion of such fixed forms in favour of his own free metres. 'Thoughts' in l 7 of the latter of the above-quoted sonnets, is clearly a scribal error for 'though'.

In accordance with his frequent practice (see Introduction, p 1), Campion wrote a Latin version of this idea, entitled *Ad Caspium*, 1619 ed, Bk II, Ep 53.

This poem has been attributed both to Donne and Sylvester.

PAGE 13 XIII This song occurs both in Robert Jones's *Vltimum Vale* (1608) and Davison's *Poetical Rapsody* (1602).

PAGE 14 XVI This song reappears in a slightly different form as 'Beauty, since you so much desire', in the *Fourth Booke*, xii, p 186.

PAGE 15 XVII Compare 'Your faire lookes vrge my desire' (Fourth Booke, xxiii, p 186), which is an improved version of this song.

XVIII This song occurs in *Two Bookes (Diurne and Morall Songs)*, Alison's *An Houres Recreation in Music* [1606], Sloane MS 4128, Harl MS 4064, MS 17 B L, Rawl MS Poet 31, and Chetham MS 8012 (p 79).

Sloane MS (fo 14) contains the following variations from the text: l 17, 'care', l 22, 'His life'. Harl MS reads l 2, 'life is free', l 6, 'Harmless joy', l 9, 'tower', it omits the fifth stanza, l 21, 'But scorning all the chaunce'. MS B L (fo 2) reads l 8, 'Nor fortune', l 21, 'care', l 22, 'His life'. Both in Sloane MS and B L MS the verses are headed 'Verses made by Mr Fra. Bacon'. It is quite clear, however, that this attribution is incorrect.

PAGE 16 XIX This poem occurs among the *Poems and Sonets of Sundry other Noblemen and Gentlemen* appended to Newman's surreptitious edition of Sidney's *Astrophel and Stella* (1591), where it is headed *Canto Primo* in a series of five poems signed 'Content'. This copy contains two misreadings: 'Holds watch' in l 18, and 'Diana's Dove' in l 24, and one variation which is an improvement upon the text of *A Booke*, and which I have adopted in this edition: 'They that have not yet fed' in l 32, in place of 'They that yet have

not fed' The same poem with the same variant readings, obviously derived from the 1591 *Astrophel and Stella*, occurs in Add MS 28253 (fo 5) endorsed 'A fantasye of Sir Phyllype Sydneys out of his Astrophel and Stella'

The history of the word 'paramour' is interesting. It was originally an adverb, 'paramours' (par amours) signifying 'by way of sexual love', and as such is found in Malory, *Le Morte d'Arthur*, e.g. Bk X, Ch 53 'And as for to say that I love La Beale Isoud paramours, I dare make good that I do'. In Chaucer

I lovede never womman herebiforn
As paramours, ne never shall no mo

—the word has mainly a substantival meaning, though not without a trace of the original adverbial sense. The final s survives in some passages where it is clearly a noun. Compare Drummond's *Madrigal*, 'I saw, but fainting saw, my paramours,' where the word is, of course, singular in number.

It occurs in many authors in the same sense that it bears here, viz. a lover, without its offensive modern connotation. But surely Mr Bullen is wrong in saying in his note on this passage (1889 edition) that it acquired this connotation at a later date. It certainly has it in *A Midsummer Night's Dream*, IV 11 (first published in 1600)

Quince 'Yea, and the best person, too, and he is a very paramour
for a sweet voice'

Flu 'You must say 'paragon', a paramour is, God bless us,
a thing of naught'

'Apes in Avernus' The idea that old maids were condemned upon death to lead apes in hell is alluded to elsewhere. Mr Bullen quotes some lines of a song found in William Corkine's *Second Book of Aires* (1612)

O if you knew what chance to them befell
That dance about with bob tail apes in hell
Yourself your vigin girdle would divide—

Rather than undeigo such shame, no tongue can tell
What injury is done to maids in hell

Compare also Shakespeare, *Much Ado*, II 1 'I will even take
suxpen in earnest of the bearward, and lead apes in hell', or *Taming
of the Shrew*, II 1 'And for your love to her lead apes in hell'

PAGE 17 XX As Mr Bullen points out, this poem is reminiscent
of Propertius, II 28

Sunt apud infernos tot millia formosarum
Pulchra sit in superis, si licet, una locis
Vobiscum est lope, vobiscum candida Tyro,
Vobiscum Europe, nec proba Pasiphae

XXI One of Campion's attempts at classical metres. Possibly its
non-success warned him against such close imitations, for he does not
counsel their adoption in his *Observations*

PART II

PAGE 21 II This song occurs in Davison's *Poetical Rhapsody*,
Harl MS 4286 and Add MS 34608. Harl MS (fo 56) reads 'I 22,
'It is fayned', I 23, 'A face which', I 24, 'And this is it'

PAGE 22 V The last line in this poem in the Brit Mus copy is
illegible owing to a crease in the paper, which has in consequence

missed the impression of the type. At the eleventh hour, after several years' searching, I have found, with the kind assistance of Dr T L Southgate, another copy, in the possession of Charles Lettis, Esq, from which I have been able to supply the missing line.

PAGE 26 XIII I believe the reading given in the text, l 4, 'her self-delight,' is preferable to the hitherto accepted 'herself, delight'. The first, meaning personal vanity, is required by the context and especially by the reference to mirrors of various kinds in the preceding line.

PAGE 28 XVII There is a copy of this song in Add MS 24665, with unimportant variations in the last two lines.

PAGE 29 XX There is a copy of this song in Add MS 24665, with trifling variations due to corruption or careless transcription. A *lectio* worthy of notice occurs, however, in l 8, where the MS reads 'Time hath a wheele'. This is plausible, but on the whole I prefer the version of the text.

Notice the internal rhyme in the fourth line of each stanza, rhyming with the end-rhyme of the previous line. Campion seems rather fond of this effect. See also *Ayres that were sung and played at Brougham Castle* (III l 9).

OBSERVATIONS IN THE ART OF ENGLISH POESIE

PAGE 33 Thomas Sackville, first Baron Buckhurst, was created Earl of Dorset in 1603, and died in 1608. He was author of the Induction to the *Mirror for Magistrates*, and part-author of *Gorboduc*, while from Jasper Heywood's preface to his translation of Seneca's *Thyestes*, we learn that he had written sonnets, which were probably the private poems here referred to.

l 5 *In two things* Campion is quoting here from his own song, 'Awake thou spring of speaking grace', No XIII of the *Third Booke*, or vice versa, one can not say which.

l 24 *take in worth*, i.e. accept kindly.

PAGE 34 l 1 *Whether thus hasts* This poem is reminiscent of the opening lines of the first satire of Persius.

PAGE 35, l 10 *discreta quantitas* See Scaliger, *Poetice*, IV 1, and 45.

l 32 *Rewcline* John Reuchlin, of Pforzheim, the German humanist, 1455-1522.

l 35 *Epistolæ obscurorum virorum* A series of broadly humorous compositions mainly by Ulrich von Hutten and his friend Crotus Rubianus, which appeared in 1515-16, in the dawn of Humanism. They purported to be written by members of the obscurantist party, of which they were the cause of much ridicule.

PAGE 36, l 29 *as Tully and all other Rhetoricians* See Cicero, *De Orat.* III 54. Quintilian, IX 3.

l 34 *prælia porcorum* The reference is to the *Pugna Porcorum per P. Porcum poetam*, written by Joannes Leo Flacentius, and published at Cologne or Antwerp in 1530.

PAGE 37, l 11 *Carmina proverbiale* 'A volume of riming Latin proverbs entitled *Carminum Proverbialium Loci Communes in gratiam juventutis selecti*, 8vo, published at London in 1577, passed through many editions' (Bullen).

l 12 *babes*=baubles.

l 21 *a singing-man at Westminster* Mr Bullen states that Campion was wrong, and that the epitaphs were made upon a singing-man at Abingdon. But Abingdon was the man's name, and he was

master of the Royal Chapel at Westminster in 1465 More's *Epigrammata* were published at Basle in 1520

1 28 *Procrustes the thiefe* This passage was in Ben Jonson's mind when he uttered the dictum reported in Drummond's *Conversations* 'He cursed Petrarch for redacting verses to Sonnets, which he said were like that Tirrant's bed, when some who were too short were racked, others too long cut short'

PAGE 38, l 15 *amör* The second syllable of *amor* is not, of course, long by nature, but possibly Campion is thinking of the line in Vergil's *Eclogues*, 'Omnia vincit amor, et nos,' etc, where the *or* is long in thesis

PAGE 41 l 5 *paissd*=weighed

1 32 *last foote of the fourth verse* The old edition has *fift verse*, by dittography

PAGE 42, l 14 *ayreable*, suitable for setting to music

PAGE 45, l 20 *Kate can fancy* Cf the Latin epigram *In Laurentiam* (p 244)

1 27 *Beaten satin* This expression, which is frequently met with, seems to mean embroidered satin

1 31 *huffcap ale*=strong ale

PAGE 46, l 6 *Barnzy stuffy vows* Cf the Latin epigram *In Crispinum* (p 255) In spite of Campion's disclaimer of any personal point in these lines, they certainly seem to refer to Barnabe Barnes and Gabriel Harvey

PAGE 48, l 7 *glossy Pirop* Red or gold bronze Cf Ovid, *Met* 11 2, 'flammasque imitante pyropo'

1 34 *A wise man* Cf *The man of life upright* (pp 15 and 117)

PAGE 49, l 2 *Thou telst me, Barnzy* This and the seventh epigram both appear to refer to Barnes

PAGE 51, l 26 *iet*=strut, walk proudly

PAGE 53, l 16 *Epigramme of Earinon* Martial, 12 11

THE DISCRIPTION OF A MASKE ETC IN HONOUR OF THE LORD HAYES

PAGE 57 James Hayes or Hay, the son of Sir James Hay of Kingask, was a Scotch gentleman who came to court upon James's accession and was a great favourite with the King He was knighted, created Lord Hay of the Scotch peerage in 1606, Baron Hay of Sawley in 1615, Viscount Doncaster in 1618, and Earl of Carlisle in 1622 The dedication by Donne of his *Divine Poems* to him as the E[arl] of D[oncaster] was therefore an error He married, first, on the occasion of this masque, Honora, daughter of Lord Denny, and secondly, in 1617, Lucy Percy Clarendon has a character of him, and he is eulogized in Lloyd's *State Worthies* He was employed on several important missions, to France in 1616, and to Germany in 1619 to support the Elector Palatine

PAGE 59, l 4 *The disunited Scythians* Campion appears to be thinking of a passage in Herodotus, Δ 70

PAGE 62, l 17 *Basse and Meane lutes* The lute was a sort of guitar with a rounded back The *Bandora* resembled both the lute and orpharion, but little is known of it The *sackbut* was a bass trumpet or trombone A *consort* was a band or orchestra of musicians

1 31 *The State*=the chair of state, earlier referred to (l 14), reserved for the guest of the evening, on this occasion the King

PAGE 63, l 37 *The chiefe habit* This illustration, which forms a sort of frontispiece to the old edition, is reproduced in Mr Bullen's 1903 edition, Nichols's *Progresses of King James*, and the present edition

PAGE 69, l 18 *Can musicke then ioye?* This line seems to be corrupt, but I cannot see how to emend it

PAGE 75, l 30 *By the great,* i.e. wholesale

PAGE 76, l 30 *M Lupo* this composer cannot be identified, as there appear to have been numerous musicians of the name at this time *M Tho Giles* was organist of St Paul's, and father of the better known Nathaniel Giles, chorister at Magdalen College, Oxford, master of the choristers at St George's, Windsor, and master of the children of the Chapel Royal

A RELATION OF THE LATE ROYALL ENTERTAINMENT GIVEN BY THE RIGHT HONORABLE THE LORD KNOWLES, ETC

PAGE 77, Title page (imprint) *Britaines Bursse* The New Exchange opened on 11 April, 1609, in competition with the Royal Exchange (The Bourse)

PAGE 78 'Sir William Knollys, second son of Sir Francis Knollys, was created Baron Knollys of Greys in Oxfordshire, by King James in the first year of his reign, Viscount Wallingford in 1616, and Earl of Banbury in 1626 He died May 25, 1632, at the age of eighty-eight It was his second wife, Elizabeth, daughter of the Earl of Suffolk, who received Queen Anne on her progress towards Bath' (Bullen)

l 7 *her Progresse toward the Bathe* This progress began on Saturday the 24th April (Pearsall's *Sir Henry Wootton*, II, No 213)

l 15 *The house is fairely built of bricke* 'This fair brick house was pulled down in the reign of George I by the then possessor, Earl Cadogan, who erected the present elegant structure somewhat further from the Thames, and built a cedar room for the reception of the monarch Capability Brown was employed in laying out the beautiful grounds' (Nichols)

l 20 *two flight shots* A flight was a light kind of arrow Compare Beaumont and Fletcher's *Bonduca*, I 1, 'Not a flight drawn home' Mr Bullen says a flight-shot was about a fifth of a mile

l 22 *Bases,* i.e. skirts

PAGE 80, l 19 foll *Perpetuana*, 'a glossy cloth of durable substance *Mommoth-caps* a Monmouth-cap was a kind of flat cap *Wings* appendages to the shoulders of a doublet' (Bullen)

PAGE 82, l 6 *Caroch,* i.e. coach, the French *carrosse*

l 18 *Gamachios*, 'loose drawers or stockings worn outside the legs over the other clothing' (Halliwell) 'A northern word for short spatterdashes worn by ploughmen' (Grose)

l 30 *Rosemary for remembrance* This recalls Ophelia's speech, 'There's rosemary, that's for remembrance' (*Hamlet*, IV v) The expression was probably, however, not original in Shakespeare, but a current proverbial saying

PAGE 84, l 9 *A hall,* i.e. room 'give way' See Shakespeare's *Romeo and Juliet*, I v

PAGE 85, l 11 *A la mode de France* Mr Bullen's emendation for the old edition's *A la more* Possibly there was some confusion with the word *moeur*

PAGE 87, l 6 *the presents* 'The presents are described in Mr

Chamberlain's letter as "a dainty covered or quilt, a rich carquet, and a curious cabinet to the value in all of £1,500" (Nichols)

THE LORDS MASKE.

PAGE 90, l 26 *Obeie Ioues will* Mr Bullen's emendation for the old edition's *Ioues willing*, the last word having been duplicated from the next line

PAGE 92, l 7 *Come quickly, come* See *Light Conceits of Louers*, XVII, and note thereon (p 365)

PAGE 95, l 16 *That all which see may say* Mr Bullen's emendation for the old edition's *stay*

PAGE 96, l 31 *numerous*, i e rhythmical, keeping time

PAGE 100, l 21 I retain the old edition's *preuent excuse*, which Mr Bullen emends to *present* But *preuent* in its primitive sense of 'anticipate' is perfectly good here

SONGS OF MOVRNING

PAGE 101 *Title page* Coprario was an Englishman named John Cooper who studied music in Italy and italianized his surname. He was Court Composer to Charles I, and died in 1626

PAGE 103, l 13 *Cunctatosque olim* As Mr Bullen points out, this promise was redeemed by Campion with the *Lords Maske*

PAGE 104, l 15 *dare* the word has the meaning of 'stupefy', 'amaze', here. It has the related sense of 'terrify' in Peele's *Sir Clyomon and Sir Clamydes* 'Shall such defamed dastards dared by knights Thus bear their name'

PAGE 105, l 42 *the French Lyon*, Henri IV, assassinated by Ravaillac in 1610

l 51 *Surruaying India* Prince Henry had interested himself in the East India Company

l 53 *his sayles* An expedition was fitted out by the East India and Muscovy Companies, and on the 26th July, 1612, a grant was made by James I constituting 'a body Corporate and politic' by the name of 'Governor and Company of the merchants in London, discoverers of the North-West Passage,' with our dear son immediately under ourselves (whose protection is universal) supreme protector of the discovery and company

PAGE 106, l 19 *Is rausht now* Mr Bullen reads 'fled' in this line. I have kept the reading of the old edition, as I am not sure that the emendation is necessary

PAGE 108, l 7 *O why should fate* *Fate* is the marginal correction, written in a contemporary hand, in the Brit Mus copy, for the text's reading 'loue'

To Fredericke V, l 1 *How like a golden dreame* The Count Palatine landed at Gravesend on the 16th Oct, 1612, and Prince Henry died on the 6th Nov following. Their acquaintance, therefore, did not last a month

PAGE 109, l 8 *Then now for ones fate* 'Then' is the reading of the old text in the music. The separate text of the poetry alone has 'Thou now', an obvious misprint

To the World, l 6 *With doubts late by a Kingly penne decided* As Mr Bullen surmises, this is probably a reference to King James's *Premotions to all most mighty Monarchs, Kings, Free Princes and States of Christendom*, written against Bellarmine, and published in 1609

TWO BOOKES OF AYRES

PAGE 115, l 1 *Paysed* means weighed Compare Marlowe's *Hero and Leander*, Sestiad II 'Where fancy is in equal balance paid'

FIRST BOOK (DIVINE AND MORALL SONGS)

PAGE 117 I The meaning of 'a stray' in l 4 is obvious See Drayton, *The Crier* —

If you my heart do see
Either impound it for a stray
Or send it back to me

Or Tottel's *Miscellany* 'Nor gadding as a stray'

II See *A Booke of Ayres*, Part I, XVIII (p 15) and notes thereon (p 357)

PAGE 119 V The old edition reads 'all in darke' in l 8, an obvious misprint

VI This song refers of course to the Gunpowder Plot of 1605. The allusion in the last stanza is to the death of Prince Henry in 1612 and his consequent succession by Prince Charles as heir to the throne

PAGE 122 XI This song appears to have been living as a devotional hymn as late as 1707, for the first stanza appears in Add MS 30023 (fo 50) 'James Moulton, his Boock Amen November 21 1707 16 years' It seems to have been written down from memory by the youthful pietist, possibly as a Sabbath exercise It is clear, too, from the thrice repeated 'O come quickly', that it was remembered as a hymn, and not as a poem, for this repetition occurs in Campion's setting

PAGE 124 XIII The old edition reads 'And stone and by stone' in l 20, an obvious misprint

PAGE 126 XVIII See notes on *A Booke of Ayres*, Part I, XIII (p 355)

PAGE 127 XX *Tuttys* (l 19) meant nasegays The word seems to have survived until recently in the Dorset dialect See Barnes's *Uncle an' Ant (Poems of Rural Life)*

PAGE 128 XXI This poem clearly refers to the death of Prince Henry in 1612

SECOND BOOKE (LIGHT CONCEITS OF LOVERS)

PAGE 132 I The first line of this song occurs with the air in Add MS 33933

PAGE 134 V Mr Bullen, unnecessarily, in my opinion, reads in l 10 'Her loue thought to obtaine' The original text, however, gives far better sense There is the usual antithesis between love, i e affection, and grace, i e material favours, and the lover complains that while he has the first, no entreaties can win the latter Line 17 in the old edition contains a misprint, 'prayes' for 'prayers', possibly by anticipation of the next line

In l 24 Mr Bullen reads 'My words of zeale' I have retained the reading of the old edition, which in my opinion is equally good

PAGE 135 VI The old edition has a misprint in l 16 'most recure', presumably for 'past recure', Mr Bullen's emendation

PAGE 136, VII 'Swelling' in l 8 is Mr Bullen's emendation for the old edition's 'smelling'

VIII The first line of this song occurs together with the air in Add MS 33933

PAGE 138 X The first six lines of stanza 1 have already appeared in No VII of *A Booke of Ayres*

XI Mr Bullen quotes the following poem from a MS Common-place Book of the middle of the seventeenth century belonging to the Duke of Buccleugh, which appears to be a draft or version of this song

Hide not, sweetest Love, a sight so pleasing
 As those smalls so light composed,
 Those fair pillars your knees gently easing,
 That tell wonders, being disclosed
 O show me yet a little more
 Here's the way, bar not the door
 How like sister's twines these knees are joined
 To resist my bold approaching¹
 Why should beauty lurk like mines uncoined?
 Love is right and no encroaching
 O show me yet a little more
 Here's the way, bar not the door

'Smalls' means the round parts of pillars 'Sister's [or sewster's] twines' = sewing thread 'Mines uncoined' is Mr Bullen's emendation for the MS 'mine eyes vncoyned'

PAGE 139 XII There is a version of this song in Add MS 15117, which runs as follows —

The peacefull westerne winde
 The wintry stormes hath calmede,
 And nature hath in every kinde
 The vital heate inflam'de
 The flowers so sweetly breathe
 Out of the earthlye bowers,
 That heaven which seethe their pompe benethe
 Would faine be deckt with flowers,
 To grace the lyvely springe
 Let all the shepheards singe
 Fa la la

See how the morninge smyles
 Out of the easterne Cell,
 And softly stealinge forth the beguiles
 Them that in sleepe do dwell
 The frolicke birds do come
 From cliffs or rocks vnknowne,
 To see the treese and briers blow
 That late were overflowene
 All things do vs invite
 To sing with sweet delite
 Fa la la

What Nature did destroye
 Renewes, revives againe,
 And now the wanton naked boye
 Doth in the woods remain
 Where he such Change doth Vewe
 In every livinge thinge
 As if the worlde were borne a newe
 To gratifie the springe
 To Cynthia then lett vs
 Recorde our musick thus—
 Fa la la

This exceedingly charming version proves that the old edition's reading 'ouerflowne' is correct, and that there is no necessity to accept Mr Bullen's emendation 'overthrown', which indeed seems inapplicable on grounds of sense 'Ouerflowne' is quite good, and means 'flooded', 'drenched' Compare Mortimer, *Husbandry* (1707-12) 'Boul food, as overflown Hay, Grass rotted by the long standing of water on it in wet summers' Assuming, however (which is not the case), that the word is corrupt, the nearest conjecture, typographically, would be 'ouerblowne' in the sense of 'overblossomed' But this is not necessary

PAGE 141 XV The old edition gives the same rhyme, 'mouing', in both lines 6 and 8 of stanza 3 I have ventured to correct it in l 8 to 'rouing', which I believe to be what was intended

PAGE 142 XVI This song occurs in Jones's *Musical Dream* (1609) The first line with air is found in Add MS 33933, and Eg MS 2230 contains a copy with trifling divergences due probably to transcription only The old edition reads 'Some else your secret friend' in l 23, and as Eg MS above mentioned has 'Or else some your secret friend', I am inclined to think that the correct version is 'Or else some secret friend'

XVII Lines 5 and 6 (*Come quickly, come, &c.*) closely resemble a passage in *A Song, The Lords Maske* (p 92) The meaning of lines 3 and 4 (which depends upon that of 'sticklers') is not clear, but I do not think it is improved by Mr Bullen's reading, 'when love and longing fights,' which is ungrammatical Line 6 in the old ed reads 'pleasures', doubtless a misprint

PAGE 143 XVIII I have felt somewhat diffident as to whether the word 'trustlesse' in line 20 of this poem is not a corruption of 'thriflesse' But as Professor Murray very kindly pointed out to me on my submitting the matter to him, there are numerous instances of the usage of the word in the sense of 'untrustworthy', and it may accordingly be construed here as 'fleeing' What has added to my doubts is a copy in Add MS 24665, which, without variation in other respects, reads 'so fruitles', suggesting that 'trustlesse' was not a well-established reading But according to my practice I have refrained from emending unless absolutely required

THE DESCRIPTION OF A MASQUE ETC AT THE MARIAGE OF THE EARLE OF SOMERSET

PAGE 148, l 2 *Tandem nubit amans* For a narration of the long history of intrigue and sordid crime of which this bridal was the consummation, see Introduction (p xlii)

l 3 *Veræ ut supersint* Cp Ep 68, Book I, 1619 collection (p 246)

PAGE 149, l 18 *Architect to our late Prince Henry* To Constantine de Servi Prince Henry assigned a yearly pension of £200 in July, 1612

PAGE 150, l 23 *From euery quarter* I see no reason for adopting Mr Bullen's emendation 'twelve' for the old edition's 'three knights' 'Quarter' is to be construed strictly, and three from every quarter of the globe would amount to twelve, the number required by the subsequent text This interpretation is supported by the introduction later of the four winds, the four continents, etc

PAGE 152, l 42 *Bring away this Sacred Tree* It is worthy of notice that according to J Stafford Smith's *Musica Antiqua* this song

occurred in Lanier's masque entitled *Luminalia*, or *The Festival of Light*, played by Queen Henrietta Maria and her ladies on Shrove Tuesday, 1637. From the *Ayres made by severall Authors* appended to the old edition we learn that this song was 'made and exprest by Mr Nicholas Lanier', and indeed the music there given is that printed by Stafford Smith. As the latter states in connexion with the song in *Luminalia* that it was sung by *Eternity*, and that 'Towards the end of the song the Three Destinies set the Tree of Gold before the queen', and that 'The other songs set by Coprario were sung by Mr John Allen and Lanier', statements which are mere quotations from the stage directions in Campion's masque, the reference to *Luminalia* appears to be due to a confusion of the two. Beyond the reference in *Musica Antiqua* nothing seems to be known about *Luminalia*, and, as already shown, Stafford Smith's remarks thereon relate to Campion's masque.

THE THIRD AND FOVRTH BOOKE OF AYRES

PAGE 160, ll 1-8 See Introduction, pp xliii, xliv, and xlv 1 28
See Introduction, p xlv

THE FIRST BOOKE

PAGE 161 II This song occurs in Add MS 29291, headed 'Francis Pilkington, 1605', with that musician's setting.

PAGE 163 VI This song is given in Playford's *Introduction* with Campion's music. Line 3 therein reads 'nature or a curious eye can see', probably a mere error in transcription. Stanzas 3-4 were made the subject of a Latin epigram by the poet (*Ad Leam*, Book II, Ep 117, 1619 ed, p 291).

PAGE 165 XI This song occurs with Campion's music in Playford's *Introduction* and in his *Musical Companion* (1672). The first stanza is also found in Add MS 29386 (fo 85), which is a collection of Henry Lawes's compositions, superscribed 'Dr Campion 1652'.

PAGE 166 XIII Stanza 3 Compare the first paragraph of the Preface to the *Observations* (p 33).

PAGE 168 XVII Versions of this song are found in both Add MSS 24665 and 29431. The copy in MS 24665 contains 4 stanzas to the old edition's three, the penultimate line of each stanza being slightly lengthened. Line 5 reads 'for pity any more'. The additional stanza comes second —

When I first of loue did thinke
As a toy I it esteemed,
Newer from it did I shrinke,
Cupids darts of lead I deem'd
Now I find dispaire pursues the game,
Night and day it doth inflame

Stanza 3 reads in ll 4 and 5 —

Or betray me through dispiight
Soe alas shall I die vnredrest

Stanza 4 reads in l 5 —

Only do not mocke me in thy bed

PAGE 169 XVIII The following version of this poem in sonnet form occurs, together with several other versions of Campion's poems, in Harl MS 6910 (v. note on *A Booke*, &c, Part I, XII, p 356) —

Thrice tosse those oaken ashes in the ayer
 And thrice three tymes tye up this true lou's Knot,
 Thrice sit^e you downe in this enchanted chaire
 And murmure softe Shee will or shee will not
 Goe burne those poysoned weeds in that blew fyie,
 *This Cypres gathered out a dead mans graue,
 These Scretchowles fethers and the prickling bryer
 That all thy Thornye cares an end may haue
 Then come you fairyres, daunce with mee a round,
 Dance in a circle, let my loue be center
 Melodiously breathe an enchanted sound,
 Melt her hard hart that some remorse may enter
 In vain are all the Charmes I can deuise,
 She hath an arte to breake them with her eyes

The poem is included among the *Remains never before unprinted* in the 1633 edition of Joshua Sylvester's *Works*, but the attribution is, of course, like that of other poems in the *Remains*, incorrect

PAGE 170 XX This song occurs in Morleys *First Book of Ballets* (1595), *Select Ayres and Dialogues* (1599), and Eg MS 2013, Harl 6917, and Add 10337

The copy in Eg MS is set by Nicholas Lanier, and differs very slightly from the version of the text, it reads 'Fyer, fier' in l 1, 'Loe, how I burne', l 2, 'my empty loue-sicke Braine', l 4, 'Humber, Trent and siluer Thames', l 6, 'Fyer', l 10 See how the Riuers', l 12, 'his ayde denye', l 13, 'like me fall', l 18 Harl MS contains many similar divergences 'Fire, Fire', in ll 1 and 10, 'Oh, how I burne in hott desire', l 2, 'For all the teares', l 3, 'From an empty loue sick brain', l 4, 'Humber, Trent, and siluer Thames', l 6, 'Great Ocean', l 7, 'Then drown', l 9 The variation in l 11 is interesting and plausible, 'There is noe helpe for my desire', l 13, 'The Oceans do their ayde denye', l 14, 'Least my heat', l 15, 'Come pouing down', l 16, 'Yee that once', ll 17 and 18 are repeated from ll 8 and 9 of the previous stanza Both these versions differ from the text in much the same ways and are probably drawn from another draft of the poem, or, at any rate, from the same original The version in Add MS 10337 is substantially that of the text

XXI This song occurs in Eg MS 2013 (fo 9), where the reading in l 7 is 'Golden Age', and in l 12, 'Which till eyes ache, let you fond men enuye'

PAGE 171. XXIIII There are two versions of this poem in Add MS 10309 (Brit. Mus.), one of which, that on fo 85, does not differ materially from the version of the text, reading, however, 'can' for 'could' in l 4, 'men' for 'mindes' in l 7, 'hope or joy' in l 9, 'should demeane man soe' in l 11, 'As she should all thinges foreknow' in l 12, 'But no thought nor' in l 13, 'Grow on affections easie' in l 14, 'it' for 'ne' in l 16 In addition to these variations the first four lines of stanza 2 are given as the first four lines of stanza 3, and vice versa

The other version, which occurs on fo 94, is, however, quite different It runs —

Could my poore hart whole worlds of touns employ,
 The greifes it ownes that number would out goe,
 Its so enured to greife, s' estranged from ioy
 That it knows not, how it reliefe should know
 Discurteous facts are cor'sives to true hearts,
 And those are pronest to dispaying smart

Noe caution, thought, nor alteration can
 Assume affections place, change harder is
 Fancied to be, use Lords it soe ore man
 That it brooks worst what's strange, as being amisse
 And soe much witt should men in this age have
 As they might chuse what's good and what's not leaue

Those men are blest that can their freedom get
 Whensoe they will, and free themselves from thrall,
 That hope disdaines, on ioy a rate dot(h) set
 Inferiour far to th' blisse that ease men call
 A blest estate had better nere been knowne
 Then from the height thereof, downe to be throwne

The first version is unimportant, as the variations are probably due to errors in transcription only, the poem being one of those 'as come crackt in exchange, corrupted'. The second version is almost certainly, however, an earlier draft from the poet's own pen. It is markedly inferior, its involved language and awkward inversion contrasting unfavourably with the straightforward fluency of the final copy.

PAGE 172 XXVI This song occurs in Add MS 24665. The version is that of the text.

PAGE 173 XXVIII I have retained the reading of the old edition in l 7, 'But roofes too hot would proue for men all fire,' not being convinced that Mr Bullen's emendation, 'for me all fire', is an improvement. Both are obscure, but the reading of the text maintains the parallel construction between lines 7 and 8, in which 'too hot' and 'too high' are both predicates. The lady is excusing herself from an assignation by raising objections to every possible rendezvous 'roofes' (which mean a dwelling place or habitation as opposed to the al fresco meeting places objected to in the subsequent lines) are ruled out as too hot for such fiery natures as that of the suitor. The excuses are intended to be understood as mere excuses. This appears to make tolerable sense. For 'roofs' in this sense (not the metaphorical use which demands the preposition 'under', but the sheer metonymy) see Chapman, *Rev of Bussy d'Ambois*, I 1, 'To move such bold feet into others' roofs'.

FOVRTH BOOK OF AYRES

PAGE 175 *To the Reader* l 27, *Cloathed in Musicke by others*, e g VII, IX, and XVII — *Some three or four Songs that haue been published before*, &c., e g XVII, XVIII, XXII, and XXIII *All these Songs are mine*. As Mr Bullen points out, this is a reminiscence of Martial, l 38 —

Quem recitas meus est, o Fidentine, libellus,
 Sed male cum recitas, incipit esse tuus

PAGE 177 V Line 9 in the old edition contains the misprint 'serue'. The Pawn was a corridor of shops in the Royal Exchange built by Sir Thomas Gresham, and opened by Queen Elizabeth on Jan 23, 1571. The Pawn met the special admiration of the Queen. Gresham's Exchange, also called the Bourse, is not to be confused with the New Exchange, or 'Britains Bourse' (see p 361).

PAGE 178 VII This song occurs in Alison's *Hour's Recreation in Musick*, Jones's *Vitium Vale*, and Add MS 17786. It may possibly have suggested Herrick's 'Cherry Ripe'.

PAGE 179 IX This song occurs in Ferrabosco's *Ayres*, Harl MS.,

6917, Add MSS 14934, and 24665, and Advocates' MS 5, 2, 14. The second couplet of stanza 2 in the old edition repeats the second couplet of stanza 1, the correct reading being supplied in the text from Ferrabosco's copy. Harl 6917 gives the version of the text, Add 14934 omits stanza 2 (fo 192). This copy is preceded by a Welsh translation, entitled 'A translation into Welsh of an English song Composed by Mr N Lannear (taken out of Playford's Musical Companion, p 204)'. Advocates' MS subjoins the following further stanza (as given by Mr Bullen) —

Married wives may take or leave,
When they list, refuse, receive,
We poor maids may not do so,
We must answer Ay with No
We must seem strange, coy, and curst,
Yet do we would fain if we durst

PAGE 180 X See the note on *A Booke of Ayres*, Part I, X

XI 'Diseased' in l 8 means, of course, 'discomforted'. Line 11 repeats l 7 by a printer's error. I regret that I have been unable to trace another copy of this song so as to supply the correct version.

PAGE 181 XII 'Force', in l 4, has the meaning 'desire', 'care for'. Compare Surrey 'The shipman forces not the gulph,' or Tottel's *Miscellany* —

For Corin was her only joy,
Who forced her not a pin

The following poem occurs in William Corbinc's *Ayres*. I take it to be a version by Campion of the above on account of its general tendency and l 4 in particular, which is almost identical with l 12 of the song in the text. 'Diuine concent' has, besides, a distinctly Campianian flavour [See *Rose-cheekt Lawra* p 50]

Some can flatter, some can faine,
Simple trueth shall pleade for mee
Let not beautie trueth disdaine,
Trueth is euen as faire as shee
But since Paires must equall proue
Let my strength her youth oppose
Loue her beautie, faith her loue,
On eu'n terms so may we close
Corke or Leade in equall waight
Both one iust proportion yeeld,
So may breadth be pays'd with height,
Steepest mount with plainest field
Vertues haue not all one kind,
Yet all vertues merits bee
Diuers vertues are combin'd
Differing so Deserts agree
Let then loue and beautie meete,
Making one diuine concent,
Constant as the sounds, and sweete,
That enchant the firmament

PAGE 183 XVII This song occurs in Dowland's *Third Booke* and Add MS 15117. The version in the latter has some slight differences in reading 'Beauties parts,' l 2, 'Hence,' l 3, 'To

frame her,' l 5, 'Should I have grieved and wished', l 7, 'This kindles,' l 10 But an additional stanza is given as follows —

Thus my complaints from her vntruths arise,
Accusinge her and nature both in one
For Beautie stainde is but a false disguise,
A Common wonder that is quickly gone
A false faue face cannot with all her feature
With out a trew hart make a trew fair creature

Further, Mr Bullen quotes a version found in Christ Church MS I, 5, 49, which consists of the first stanza of the old edition, followed by that quoted above and a third not found in either the old edition or the MS It runs as follows —

What need'st thou plain if thou be still rejected?
The fairest creature sometime may prove strange
Continual plaints will make thee still rejected,
If that her wanton mind be given to range
And nothing better fits a man's true parts
Than to disdain t'encounter fair false hearts

The two main points in the poem in the text, embodied in the concluding lines of each stanza, are neatly turned into Latin verse in Epigrams 18 and 116 respectively of Book II (1619 edition) See pp 274 and 290

XVIII The following version of this song occurs in William Corkine's *Ayres* —

Thinke you to seduce me so with words that haue no meaning?
Parets can learne so to speake, our voice by peeces gleaning
Nurses teach their Children so about the time of weaning
Learne to speake first, then to woe to woeing much pertaineth
He that hath not Art to hide soone falters when he faimeth,
And as one that wants his wits he smiles when he complaineth
If with wit we be deceued, our fals may be excused
Seeming good with flatterie grac't is but of few refused,
But of all accurt are they that are by fooles abused

PAGE 186 XXII and XXIII See *A Booke*, Part I, XVI and XVII respectively, and notes thereon (p 357) The refrain to XXII is quoted in Marston's *Eastward Ho* III 2, from which it may be conjectured that the song was popular

A NEW WAY OF MAKING FOWRE PARTS IN COVNTER POINT

The main value of Campion's addition to the musical knowledge of his time is the rule of thumb which it affords for the harmonization of a continuous piece of music The rule is embodied in the table given on p 197, which is to be used as follows Given the progression of the bass and the first chord, to find the second and succeeding chords The first chord of the melody is, as usual, the tonic major or minor The possible progressions of the bass are through intervals of a second, third, or fourth up or down, all larger progressions being resolved into these six thus a fifth below is equivalent to a fourth above, a major third above to a minor sixth

below, and so on. The rule of the diagram is applied thus: If the bass go ^{up} the interval above for the *given* chord in each other part is to be looked for in the ^{lower} line of the diagram, and the interval ^{upper} above the bass for the required chord will be found in the corresponding ^{upper} line of the diagram, intervals for this purpose including ^{lower} compounds, the third including the tenth, and the fifth the twelfth.

PAGE 219, l 4 Sethus Calvisius, born at Groschleben, in Thuringia (1556-1615), was a German astronomer and chronologer. He conducted a school of music established at Pforte, and another at Leipsic later. He wrote five different works on the theory of music, including a *Melodiæ condendæ ratio*, which is very possibly the book to which Campion refers. He also published a number of compositions in various styles. A song of his was popular in Germany for many years.

AYRES SVNG AND PLAYED AT BROVGHAM CASTLE

PAGE 230 III, l 16 *Such a morne* Compare Ep 188, Book I, 1619 edition of Latin poems, which contains the central thought of this stanza, and convinces me that Campion wrote these *Ayres*. (See Introduction, p li)

PAGE 231 IIII, l 9 *Rise agen* The internal rhyme here resembles that in *A Booke of Ayres*, Part II, XX.

V This 'Ballad' is found in Add MS 27879, fo 220, Bishop Percy's famous 'folio MS', which reads l 1, 'a Carthage queen', l 8, 'Whereas', l 10, 'would haue', l 15, 'their loues were', l 18, 'Who bade', l 28, 'And let'.

EPIGRAMMATVM LIBRI II

LIBER PRIMVS

PAGE 237, 2 The first book was a new collection of epigrams previously unpublished, the second a *rechauffe* of the 1595 collection.

PAGE 239, 15 It is tempting to conjecture that *Eurus* may be one of the Easts or Estes, either Thomas Este or his better known son Michael Este, the composer. There appears to be little individuality to be gleaned, however, from the epigrams addressed *Ad Eurum*, of which there are several.

17 This epigram ridicules Barnabe Barnes's Sonnet LXIII, which was pilloried by Nashe in *Haue with you to Saffron Walden* and Marston in the *Scourge of Villainy* also [Sat viii, ll 126, 127].

PAGE 242 40 Henri IV was assassinated by Ravaillac in 1610. I gather this to mean that whereas the assassination could not have been effected with a sword, it was successfully attempted with a knife, which was the case.

PAGE 243 45 The name *Castricus* suggests that there was some person with a name involving the syllable *Camp*, which was confused with that of the poet and led to the *contretemps* related.

46 See Introduction, p xxviii.

48 *Tanquam is*, &c, i.e. Hippocrates, who is said to have put an end to the plague at Athens by burning fires and other means. See also Ep 91.

PAGE 244 56 Compare the epigram in the *Observations*, 'Kate can fancy only berdles husbands' (p 45), and Introduction, p l.

PAGE 246 68 See Note on *Vera vi supersint nuptia*, Maske at the Marriage of the Earle of Somerset (p 365)

PAGE 247 73 Edward Allen or Alleyn, the famous actor, is, of course, referred to

PAGE 249 91 *senex Cous*, i.e. Hippocrates *Madore* In 1563 the Sweating Sickness raged violently, but the reference may be to a more recent visitation *Ciebraue sternutatione* 'In 1580 an influenza of a virulent type passed over Europe' (Bullen)

94 The *Golden Hind*, Drake's famous vessel, was preserved at Deptford for some years

PAGE 250 98 I regret that I cannot trace the circumstances to which this epigram relates. Who was 'Synertus' or 'Synertius', whose 'fraus et auara saeuitia' had such fatal consequences? James Huishe, 'son of James Huishe of London, citizen, deceased,' was admitted to Gray's Inn on February 4, 1594-5. His father was apparently very wealthy, and owned property in St Pancras (London), South Brent, Sidbury (Devon), Shepperton (Middlesex), Surrey and Essex. In his will proved in the Prerogative Court of Canterbury in 1590 (69 Drury) he is described as a grocer, and directions are given *inter alia* for his sons James and Thomas to be brought up at school till the age of seventeen.

102 In view of the change of title of Ep 94 of Bk II, *Ad Coruunum* which in the 1595 edition is addressed *Ad Ge Chapmanum*, I am inclined to think that this epigram also refers to Chapman in allusion to his translation of Homer.

PAGE 255 143 This epigram has a strong resemblance to an epigram in the *Observations*, Barnzy *stiffly vows* (p 46), and embodies the same idea. I have emended *unum* in l 1 to *unam*.

PAGE 257 151 This epigram must refer not to a striking clock, which was no novelty, but, as the word *portabili* implies, a form of repeating watch.

152, l 3 This line will not scan in its original form. I have inserted *nam*, metri gratia.

PAGE 258 161, l 6 *Oleum talci* 'Oil of talc—an esteemed cosmetic when these epigrams were written' (Bullen).

PAGE 261 175, l 5 *Quadrupedis pigra quam ros*. As Mr Bullen points out, this must mean asses' milk, used for the complexion. *Cerussa*, cp Jonson, *Sejanus His Fall*, II 1. 'Tis the sun Hath giv'n some little taint unto the *ceruse*'. Ceruse, originally white lead, was the term applied both to that substance used as a cosmetic and more generally to other whitening cosmetics.

PAGE 262 186 *die 4 No*, i.e. Nov 4, 1616.

PAGE 263 188 Compare with this epigram *Ayres sung at Brougham Castle*, No III, stanza 2, and see Introduction, p li.

192 Edward Mychelburne's resolution not to make his writings public was similarly deplored by Charles FitzGeoffrey in his *Affama* (see Introduction, p xlix). Mychelburne apparently kept his resolution, for nothing seems to be known of them.

PAGE 265 201, l 8 *Quadrupede* 'At this time doctors usually rode on mules when they went to visit their patients' (Bullen). *Coum Hippocrates* l 9, *Pergamenum* Galen.

PAGE 267 211, l 3 *Pembrochi viduam* Mary, daughter of Sir Henry Sidney, widow of Henry Herbert, second Earl of Pembroke, 'Sidney's sister, Pembroke's mother' l 4, *natos*, William Herbert, third Earl of Pembroke, and Philip Herbert, created in 1605 Earl of

Montgomery 1 5, *A thalamus alter*, The Earl of Montgomery, who was Gentleman of the King's Bedchamber 1 6, *Alter at in thalamus*, The Earl of Pembroke, who had married the daughter and heiress of the Earl of Shrewsbury 1 7, *Hertfordius*, Edward Seymour, Lord Hertford, b 1547, d 1621, eldest son (by the second marriage) of the Protector Somerset The 'coniux speciosa' was his third wife, Frances, daughter of Thomas, Viscount Howard of Bindon' (Bullen)

PAGE 269, 222, 223 See Introduction, p xlv

224 There was a William Strachey known as a colonist and writer on Virginia who was shipwrecked in the *Sea Venture* on the Bermudas in the great storm of 1609, and who wrote an account of it to a lady of rank in London which was published in *Purchas his Pilgrimes* There was a William Strachey who wrote commendatory verses prefixed to Ben Jonson's *Sejanus*, and from the epigram it would seem likely that this was Campion's friend There was also a William Strachey of Saffron Walden, who was married in 1583 and alive in 1620

LIBER SECVNDVS

PAGE 270 1, 1 1, *Non veterem* This book is an edition of the 1595 collection, revised and added to (see Appendix)

PAGE 272 9 See Introduction, p xxxii

PAGE 273, 12 This epigram is a Latin version of the song 'My Loue bound me with a kisse' See p 350, and Introduction, p li

PAGE 274 18 Compare *Fourthe Booke*, XVII, ll 3-6, and see note 19 This Italian custom is alluded to in Jonson's *Cynthia's Revels*, 1 1 *Aso* 'By heaven, sir, I do not offer it you after the Italian manner, I would you should conceive so of me' The custom is fully explained in a shoulder-note to the corresponding epigram in the 1595 edition (see p 341)

PAGE 275 23 This epigram contains the only hint we have of the poet's personal appearance

PAGE 276 32 'After being bitten by the Tarantula, there was, according to popular opinion, no way of saving life except by music It was customary, therefore, so early as the commencement of the seventeenth century, for whole bands of musicians to traverse Italy during the summer months, and, what is quite unexampled either in ancient or modern times, the cure of the *Tarantula* in the different towns and villages was undertaken on a grand scale' (Hecker's *Epidemics of the Middle Ages* apud Bullen)

PAGE 277 39, 1 1 *Domini cæna*, i.e. the Lord's Supper

40 See Introduction, p xxvii *Glocestriensium* Percy was a member of Gloucester Hall, Oxford, now Worcester College

PAGE 278 45, 1 7 I have kept *cubiculillum*, as Campion insists upon it in his Errata *Cubiculillum* is a more likely form

PAGE 279 53 This epigram is a Latin version of XII, *A Booke of Ayres*, Part I, q v (p 12) and note thereon

PAGE 280 54 This epigram is a Latin version of the epigram 'Loue whets the duldest wittes, his plagues be such', on p 351

PAGE 281 60, 61 Compare *A Booke of Ayres*, Part I, VIII, and see note thereon

PAGE 282 69 See Introduction, p xlviii

70 See Introduction, p xxxvii

PAGE 284 78 Francis Manby was the son and heir of Francis Manby, of Elsham, co Lincoln, gent Francis Manby, senior, whose will was proved in the Consistory Court of Lincoln in 1587, was

(per MS Rawl B 77, fo 138) eldest son of William Manby, who married, in 1563, the daughter and heiress of Thomas Gibthorpe and his wife, the widow of J Dacomb of Elsham, Esq Francis Manby, senior, married Anne, daughter of Sir Francis Chough, and had issue *Francis*, William, Robert, and Thomas Francis Manby, junior, matriculated at Magdalen College, Oxford, in 1581, and was admitted to Gray's Inn on Jan 31, 1583-4 From l 16 of this epigram it would seem that he was drowned at sea, and on Nov 10, 1596, letters of administration of his personal estate issued from the Prerogative Court of Canterbury to his next eldest brother, William

In the epigram in the 1595 edition *Ad Franciscum Manbeum* (p 341), Campion bewails the fate which had severed his friend from him, and execrates some person who had been the cause of the separation The reference to *ignotas oras* looks as though Manby had been induced to join one of the numerous exploring or colonizing expeditions, and, as we have already seen, he seems to have perished at sea As this epigram *In obitum Francisci Manbei* occurs with a slightly varied title in the 1595 edition, his death must have occurred before that date, and no doubt it was necessary to defer the issue of the grant of letters of administration for some time, in order to support the presumption of his death

80 See Introduction, p xxxv

PAGE 285 85 There seems to be considerable resemblance between this epigram and a short poem in A Ferrabosco's *Ayres* —

Had those that dwell in error foule
And hold that women haue no soule
But seene those moue, they would haue then said
Women were the soules of men
So they doe moue each heart and eye
With the worlds soule, their harmonie

This song is obviously corrupt, and I should begin by emending 'then said' in l 3 to 'said then', and possibly 'those' to 'thee' in the same line It looks as though it were another instance of Campion's habit of versifying the same idea in both English and Latin

PAGE 286 88 This epigram figures in the 1595 edition with the title *Ad Nashum* The alteration is possibly due to the death of Nashe in 1601 See p xxvii

PAGE 287 93 This epigram is, of course, levelled at Nicholas Breton Breton is fond of introducing Cupid, but I cannot come across the particular instance where he is represented 'carmine defunctum'

94 This epigram is addressed in the 1595 edition *Ad Ga Chapmanum* (p 345)

PAGE 290 116 *Pulchrior hunc* Compare the last line of XVII, *Four the Booke*, and see note thereon

PAGE 291 117 With this epigram compare VI, *Third Booke*, q v (p 163), and note thereon

121 *seuocasti* Edward Mychelburne, the poet, was a member of St Mary Hall, Oxford, whence he migrated to Gloucester Hall He continued to reside in Oxford, as it would appear, and died there in 1626 He was buried in the church of St Thomas the Martyr

PAGE 302 205, l 3 *domini natale* Christmas Day, the connexion of which with feasting and good cheer was never closer than in the seventeenth century *cometa* There were three comets in 1618, but the great comet, to which reference is probably made, began to be observed on Nov 27 (N S) It created much concern, as the

epigram suggests, some thinking it to be a presage of the death of the Queen, some a warning against the Spanish Match, while others thought it to be connected with the fall of Barneveldt

PAGE 303 216 The reference would seem to be to Anthony Munday, who wrote a little that was good among much that was very indifferent

PAGE 304 227 *Gray*, i.e. the members of Gray's Inn, also called *Purpury*, or natives of the 'State of Purpoole', as the Inn was jocularly intitled in the *Gesta Gratorum*, on account of a local place-name Portpool. Port Pool was the old name for Gray's Inn Lane, and the name still survives in Portpool Lane, running out of the east side of Gray's Inn Road. *Disuncti socij* see Introduction, p xxxi

VMBRA

PAGE 312, l 310 *Geraldine* Lady Elizabeth Fitzgerald, the 'Geraldine' of Surrey's sonnets l 311, *Alicam* Alice, daughter of Sir John Spencer, of Althorpe. She married (1) Ferdinando, fifth Earl of Derby, (2) Thomas Egerton, Baron Ellesmere, Lord Chancellor l 317, *Penelope* Lady Penelope Rich, the 'Stella' of Sidney's sonnets. The next line refers to her marriage (if marriage it was) with Charles Blount, eighth Lord Mountjoy, Lord-Lieutenant of Ireland l 322, *Francisca* Frances, daughter of Thomas Viscount Howard of Bindon. 'Magni senis excipienda cubili' refers to her marriage with the old Lord Hertford l 325, *Catherina* Doubtless Catherine Parr, whose third husband was Henry VIII. She had four husbands ('coniugibus lætæ minus'). PAGE 313, l 328 *Brigetta* may be Bridget Fitzgerald, daughter of the twelfth Earl of Kildare, she married (1) Earl of Tyrconnel, (2) Viscount Kingsland l 329, *Lucia* 'The famous Lucy, Countess of Bedford' (Bullen)

APPENDIX TO THE LATIN POEMS

ELEGIARVM LIBER

PAGE 329 *Ad Daphnū* This poem appears to have been written at the time of the Queen's reconciliation with Essex in April, 1592, and his return home soon after from the French wars. PAGE 330, l 12, *qua Tagus* This appears to be a reference to the 'Journey of Portugal' of 1589, undertaken against Spain and Portugal, chiefly the latter, by Sir John Norris and Sir Francis Drake almost entirely at their own expense. Essex's part in this expedition was likewise carried out at his own expense, and without the Queen's knowledge or consent l 25, *Menalcas* Lord Burleigh is probably indicated

PAGE 336 *Elegia* i, l 7 *Et vatem celebrant* Campion seems to take credit here for being the first English writer of Latin elegies. In FitzGeoffrey's verses (see p xxxvii) he gets credit for being the second Latin epigrammatist in England

PAGE 338, *Elegia* i, l 7 See Introduction, p xlviii

PAGE 340 *Ad Librum* As will be seen on the title-page, the printer of this book was Richard Field of Stratford-on-Avon, the printer of Shakespeare's *Lucrece* and *Venus and Adonis*, and it is to him that allusion is made in *Feldisio*. • The epigram had to be adapted in the 1619 edition, which was printed by Griffin

In Hornsum Nicholas Hornsey of Bonby, co. Lincs, was admitted to Gray's Inn on Nov. 7, 1586, the year of Campion's admission

PAGE 341 *Ad Franciscum Manbæum* See note on Ep 78, Book II, 1619 ed (p 373)

Ad Gu Percum See note on Ep 40, Book II, 1619 ed

De Th Grinstono & Io Goringo See Introduction, p xxxiii

PAGE 342 *In Pretium* Can this be William Pretiman who was admitted to Gray's Inn in 1583? See also two other epigrams with the same title, pp 346, 347

Ad Iacobum Thu James Thurbarne, of New Romsey, Kent, gent, late of Barnard's Inn, was admitted to Gray's Inn on Feb 10, 1584-5 See also, *Ad Ia Thurbarnum* (p 348)

PAGE 343 *In gloriosum* There were several Shakerleys at Gray's Inn Thomas Shakerley of Ditton, Surrey, gent, late of Staple Inn, was admitted in 1585 'Syr Peter Shackerley,' who was admitted in 1576, took a part in the 'Comedy' performed at the Inn on Jan 16, 1587-8 It is not clear which of these is to be identified as the 'gloriosus' of the epigram, but this latter is obviously the person referred to in the following passage in Nashe's *Epistle Dedicatorie to Strange Newes* 'Nor do I meane to present him and Shakerley to the Queen's foole taker for coatch horses, for two that drew more equallie in one Oratoricall yoke of vaine glorie there is not under heaven'

PAGE 344 *Ad Tho Smithum* Thomas Smith of London was admitted to Gray's Inn on May 13, 1586

Francisci Manbæi epicedium See note on Ep 78, Book II, 1619 ed (p 373)

Ad Castellum et Braceum Robert Castell, of East Hatley, co Cambridge, was admitted to Grays Inn on Nov 8, 1588 Edmund Bressy or Bracy (to whom allusion is probably made), of Brainford, Middlesex, was admitted on May 17, 1588 See also, *Ad Ed Braceum* (p 345)

PAGE 345 *De Se* See Introduction, p xxxii

Ad Nashum I cannot identify the persons alluded to here Mr Bullen suggests that the epigram refers to the imitations of classical metres perpetrated by Gabriel Harvey and others

In Bretonem See note on Ep 93, Book II, 1619 ed (p 374)

Ad Ge Chapmannum See note on Ep 94, Book II, 1619 ed (p 374)

Ad Io Dausum Sir John Davies, the author of *Orchestra*

Ad Ed Braceum See *Ad Castellum et Braceum*, supra

PAGE 346 *Ad Io Dolandum* The famous musician John Dowland, to whose *First Booke* Campion contributed an epigram (p 351)

PAGE 348 *Ad Ianusum et Stanfordum* These intimate friends of the poet are alluded to in *Elegeia 14, Ad amicos cum ægrotaret* George Gervis of Peatling, co Leicester, gent, late of Barnard's Inn, was admitted to Gray's Inn on Nov 24, 1585 John Stanford, of Leicester, gent, was admitted on Nov 21, 1586, some months after Campion Stanford took part in the 'Comedy' played at the Inn on Jan 16, 1587-8

OCCASIONAL VERSES

PAGE 349 *What faire pompe, &c* For this set of five poems see Introduction, p li

PAGE 350 *Canto tertio* The three final stanzas are supplied from Robert Jones's *Second Booke of Songs and Ayres* (1601), the first only appearing in the set The first stanza was probably the original extent

of the poem, for it alone was turned by Campion into the Latin epigram *In Melleam* which appears in both collections (Ep 12, Book II of the 1609 edition) *Seales of loue* The same phrase occurs in the song 'Take, oh take those lips away' from Shakespeare's *Measure for Measure*, IV 1 (acted in 1604) When Campion wrote the additional verses, and whether either he or Shakespeare originated the phrase, cannot be decided Add MS 29409 (fo 265) contains a version of this song in Scots dialect, with unimportant scribal differences

Canto quarto Campion made a very close translation of these lines in his Latin epigram *Ad Amorem*, which appears in both collections (Ep 54, Book II of the 1619 edition)

Canto quinto A copy of this poem occurs in Harl MS 6910, which contains copies or versions of several of Campion's pieces This version (fo 156), with the exception of the omission of ll 3 and 4 owing presumably to a mere scribal error, is identical with that of the text Stanza 2 is an example of the 'heel treading kind of verse', as Puttenham calls it, in which every line begins with the last words of the preceding

PAGE 351 *Famam, posteritas* Campion addressed another Latin epigram to Dowland in the 1595 *Poemata* (p 346)

PAGE 352 *Of Neptunes Emphyre* This song was written for the masque *Gesta Graiorum*, performed by the members of Gray's Inn in 1594 Nichols (*Progresses of Queen Elizabeth*) gives a version which differs from Davison's in several details, reading l 3, 'To whom rivers', l 6, 'their crystal', l 8, 'sea god praise again', l 13, 'The waiters with their trumpets', l 18, 'echoing voice', l 19, 'mourning noise', l 20, 'In praise' Some of these variations are merely absurd corruptions, but 'trumpets' in l 13 seems to me quite as plausible as Davison's text, the Triton's 'wreathed horn' being his regular attribute

Though neither thou These verses are not found in all copies of Barnes's book Campion was presumably not on the best of terms with Barnes when his *Poemata* appeared in 1595 containing the epigram *In Barnum* These prefatory lines may be regarded as evidence of a reconciliation, but if there was one it was not permanent, for Campion retained *In Barnum* in his 1619 collection of Latin poems and added another of the same title and equally derisive Any reconciliation was presumably later than Campion's *Observations* (1602), which contains other scurrilous epigrams apparently directed at Barnes (pp 46, 49)

PAGE 353 *What if a day* This song seems to have had a most extraordinary vogue It is quoted and referred to in the following MSS and printed books of the sixteenth and seventeenth centuries

Add MS 33933, fo 81 b (Brit Mus), *notes in fyleaves of a MS Scottish Metrical Psalter* date, early seventeenth century

Lans MS 241, fo 49 (Brit Mus), *Diary of John Sanderson* date of entry about 1592

Philotus, pub Edinburgh, 1603

An Howres Recreation in Musick, Richard Alison, 1606

MS K K 5 30, fo 82 b (Univ Libr, Camb), a *Scottish version copied by Sir James Murray of Tibbermuir* date about 1612

Add MS 24665, fo 25 b (Brit Mus), *Giles Earle his booke*, 1615

Logonomia Anglica Alexander Gill, 1619

Golden Garland of Princely pleasures and delicate Delights Richard Johnson, 1620

Add MS 6704, fo 163 (Brit Mus), *Richard Wigley's Commonplace Book* (1591-1643)

Cantus, Songs and Fancies John Forbes, Aberdēne, 1666

Pepysian Library (Magdalene Coll., Camb.), vol 1, p 52

Psalmes or Songs of Zion (p 36), by W S London, 1642

Skene MS (Advocates' Library), 1615-35

Friesche Lusthof, pp 65, 77, and 141 J Starter, 1634

Stichtelyche Rymen D R Camphuyzen, Rotterdam, 1639

Lute MSS Dd iv, 23 (Camb Univ Libr.)

Citharen Lessons Robinson, 1609

Hudibras, I, 3, 9 S Butler

Nederlandsche Gedenck-clanck Valerius, 1626

MS Rawl poet, 112, fo 9 (Bodleian)

The version given in the text is that of Alison's *An Howmes Recreation*, where the poem is signed 'Thomas Campion M D'. This is the best, and in all probability the original, form, but the popularity of the song led to the composition of a vast number of additional stanzas in which Campion need not be supposed to have had a hand. Some of the versions referred to above contain three stanzas, some five, while some contain a second part with a further five stanzas. The abundance of the material makes it impossible to discuss the matter in detail in the limited space available, but those who are desirous of knowing more about the matter I would refer to Mr A E H Swaen's exhaustive monograph on the subject in *Modern Philology*, vol iv, No 3 (Jan, 1907), and vol v, No 3 (Jan, 1908). In his final conclusion, however, that this poem in its original form could not have been Campion's, Mr Swaen is in error. He bases this conclusion upon the assumption that the date of Add MS 33933 cannot be later than 1578, but he is misinformed as to this. Whatever the date of the MS Scottish Metrical Psalter, the jottings in the subsequent leaves (which are, by the way, in a different hand) contain, beside 'What if a day', other airs inscribed with the first lines of several poems which are undoubtedly Campion's, viz 'Vain men, whose follies', 'Good men, shew', 'Though your strangeness', all three from *Two Bookes of Ayres*. This MS cannot therefore be relied upon to contradict the attribution to Campion, which is directly supported by the subscription to the poem in Alison's song-book, and the categorical statement of Alexander Gil.

The allusion in *Hudibras* runs as follows —

For though dame Fortune seem to smile
And leer upon him for a while,
She'll after show him, in the nick
Of all his glories, a dog-trick
This any man may sing or say
I' th' ditty called, 'What if a day'

The song, therefore, was still popular as late as 1663

PAGE 353 *Musicks maister* 'Alfonso Ferrabosco, senior (1544 ?-1587 ?), was pensioned by Queen Elizabeth some time before 1567 he appears to have lived at Greenwich. Peacham, in his 'Compleat Gentleman' (1661), says of him, "Alphonso Ferrabosco, the ather, while he lived, for judgment and depth of skill (as also his son yet living) was inferior to none; what he did was most elaborate and profound and pleasing enough in Air, though Master Thomas Morley censurcth him otherwise." He appears to have been a musician of the old school which by Campion's time had become obsolete. But

Peacham is wrong his son was not living in 1661. The fact is that there were three Alfonso Ferraboscis, as Mr Fuller Maitland points out in the Dictionary of National Biography. There was the one mentioned above, his son, of the new school of monodists and composer of the *Airs* (1609), for which Campion wrote this poem, who succeeded Coprario as composer in ordinary, and died in 1628, and his grandson, son of the last named. This last was possibly the Master Alfonso Ferrabosco who sang in the 'Hymenæi' on Twelfth Night, 1606 he 'was sworn as musician to his Majesty for the viols and wind instruments in the place of his father deceased' in March, 1627-8, and died in 1661' (Muses' Library Edition)

PAGE 354 *Makes that did limit* One of the only four sonnets by Campion extant. 'Thos Ravenscroft was born about 1592. He was a chorister of St Paul's Cathedral, and obtained the degree of Mus. Bac at Cambridge in 1607. He published *Pammelia* in 1609, in his infancy, as he tells us, the *Brief Discourse* in 1614, and his most famous work, the *Whole Boole of Psalms*, &c, later. He is said to have died in 1635' (Muses' Library Edition)

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Syr P S / His Astrophel and Stella / wherein the excellence of
sweete / Poesie is concluded / To the end of which are added, sundry /
other rare Sonnets of diuers Noble / men and Gentlemen / At
London, / Printed for Thomas Newman / Anno Domini 1591

Thomæ Campiani / Poemata / Ad Thamesin / Fragmentum Vm-
bræ / Liber Elegiarum / Liber Epigrammatum / Londini / Ex officina
Typographica / Richardi Field / 1595 [Text from Bodleian copy]

The / First Booke / of Songes or Ayres / of foure partes with Ta /
bleture for the Lute / So made that all the partes / together, or either
of them seue / rally may be sung to the Lute, / Orpherian or Viol de
gambo / Composed by Iohn Dowland Lute / nist and Bachelor of
musicke in both the Vniuersities / Also an inuention by the sayd /
Author for two to play vp / on one Lute

A / Booke of / Ayres, / Set forth to be song / to the Lute, Orpherian,
and / Base Violl, by Philip Rosseter / Lutenist And are to be solde
at his house in Fleetstreete / neere to the Gray-/hound / At Lonond /
Printed by Peter Short, by the assent / of Thomas Morley / 1601
[Text from Brit Mus copy K 2 1 3]

Obseruations / in the Art of English / Poesie / By Thomas Campion /
Wherein it is demonstra / tiuely prouoed, and by example / con-
firmed, that the English toong will receiue eight seuerall kinds of
num / bers, proper to it selfe, which are all / in this booke set forth,
and were / neuer before this time by any / man attempted / Printed
at London by Richard Field / for Andrew Wise 1602 [Text from
Brit Mus copy 1076b 18]

A Defence of Ryme, Against a Pamphlet entituled Obseruations in
the Art of English Poesie, wherein is demonstratiuely proued, that
Ryme is the fittest harmonie of words that comportes with our
Language By Sa D At London Printed by V S for Edward
Blount

A / Poetical Rapsody / Containing, / Diuerse Sonnets, Odes,
Elegies, Madrigalls, / and other Poesies, both in Rime, and /
Measured Verse / Neuer yet published / The Bee and Spider by
a diuerse power, / Sucke Hony & Poyson from the selfe same flower /
Printed at London by V S for Iohn Baily, and / are to be solde at
his Shoppe in Chancerie lane, / neere to the Office of the six Clarkes /
1602

An Howres Recrea/tion in Musicke apt for Instru/mentes and
Voyces / Framed for the delight of Gentlemen / and others which are
wel affected to that qualitie, / All for the most part with two trebles,
necessarie for / such as teach in priuate families, with a pray/er for
the long preservation of the King / and his posteritie, and a thanks-
giuing for / the deliuerance of the whole estate / from the late con-
spiracie / By Richard Alison, / Gentleman and practitioner / in this
Arte / London / Printed by Iohn Windet the Assigne of William
Barley, / and are to be sold at the Golden Anchor in / Pater Noster
Row 1606

Four Bookes / of Offices Enabling Privat / persons for the speciall seruice of / all good Princes and Policies / Made and deuised by Barnabe Barnes ¹London / Printed at the charges of George Bishop, / T Adams, and C Burbie / 1606

The / Discription of / a / Maske, Presented before the Kinges Maestie / at White-Hall, on Twelfth Night / last, in honour of the Lord Hayes, and / his Bride, Daughter and Heire to the / Honourable the Lord Denny, their / Marriage hauing been the same Day / at Court solemnized To this by occasion other small Poemes / are adioyned / Inuented and set forth by Thomas / Campion Doctor of Phisicke / London / Imprinted by Iohn Windet for Iohn Brown / and are to be solde at his shop in S Dunstones / Churchyeard in Fleetstreet 1607 [Text from Brit Mus copy C 21, c 43]

Ayres / By / Alfonso Ferrabosco / London / Printed by T Snodham, for Iohn Browne, / and are to be sould at his shoppe in S / Dunstones Churchyard / in Fleetstreet / 1609

Coryats / Crudities / Hastily gobled vp in five / Moneths trauels in France / Sauoy, Italy, Rhetia commonly / called the Grisons country, Heluetia alias Switzerland, some / parts of high Germany, and the / Netherlands, / Newly digested in the hungry aire / of Odcombe in the County of Somerset, and now dispersed to the nourishment of the traouelling Men / bers of this kingdome

A / Relation / Of The Late Roy-/all Entertainment / given By The Right Hono/rable The Lord Knowles, At / Cawsome House neere Redding to our most Gracious Queene, Queene Anne, in her / Progresse toward the Bathe, vpon / the seuen and eight and twentie / dayes of Aprill / 1613 / Whereunto is annexed the Description, Speeches and Songs of the Lords Maske, presented in the / Banqueting-house on the Marriage night of the High / and Mightie, Count Palatine, and the / Royally descended the Ladie / Elizabeth / Written by Thomas Campion / London / Printed for Iohn Bridge, and are to be sold at his Shop / at the South dore of S Pauls, and at Bri/taines Burse 1613 [Text from Brit Mus copy C 21, c 48]

Songs of Mourning / Bewailing / the vntimely death of / Prince Henry / Worded by Tho Campion / And set forth to bee sung with one voyce / to the Lute, or Violl / by John Coprario / London / Printed for Iohn Browne, and / are to be sould in S dunstons / Churchyard 1613 [Text from Brit Mus copy K 2, g 8]

Two Bookes / Of / Ayres / The First / Contayning Diuine and Morall Songs / The Second, / Light Conceits of Louers / To be sung to the Lute and Viols, in two, / three and foure Parts or by one Voyce / to an instrument / Composed / by / Thomas Campian / London Printed by Tho Snodham, for / Mathew Lownes, and I Browne / Cum Priuilegio [Text from Brit Mus copy K 211]

The / Description / of a Maske / Presented in the / Banqueting roome at Whitehall, on / Saint Stephens night last, At the Marriage of / the Right Honourable the Earle of / Somerset And the right noble / lady Frances / Howard / written by Thomas Campion / Whereunto are annexed diuers choyse Ayres composed / for this Maske that may be sung with a single voyce / to the Lute or Base-Violl / London / Printed by E A for Laurence Li'sle, dwelling in Paules / Church-yard, at the signe of the Tygers head / 1614 [Text from Brit Mus copy C 34, c 7]

A Briefe / Discourse / of the true (but neglected) vse of cha/ract'r-

ing the Degrees by their Per / fection, Imperfection and Diminution / in Measurable Musicke, against the Common / Practice and Custome of these / Times Examples whereof are exprest in the / Harmony of 4 Voyces Concerning the / Pleasure of 5 vsuall / Recreations / 1 Hunting / 2 Hawking, / 3 Dauncing, / 4 Drinking, / 5 Enamour ing / By Thomas Rauenscroft, Bachelor / of Musicke / Lcndon / Printed by Edw Alldc for Tho Adams / 1614 / Cum priuilegio Regali

The / Third / and / Fourth Booke / of / Ayres / Composed / by / Thomas Campian / So as they may be expressed by one Voyce, / with a Violl, Lute, or Orphalion / London / Printed by Thomas Snodham / Cum Priuilegio [Text from Brit Mus copy K 2 1 2]

The / Ayres / That were / sung and played, / at Brougham Castle in Westmerland / in the Kings Entertainment / Guen by the Right Honourable the Earle of Cum/berland, and his Right Noble Sonne the / Lord Clifford / Composed / by / Mr George Mason, and / M^r Iohn Earsden / London / Printed by Thomas Snodham / Cum Priuilegio 1618 [Text from Brit Mus copy K 8, h 7]

A New Way / of Making Fowre / parts in Counter-point, by a / most familiar, and infallible / Rule / Secondly, a necessary discourse of Keyes, / and their proper Closes / Thirdly, the allowed passages of all Concorde / perfect, or imperfect, are declared / Also by way of Preface, the nature of the Scale is / expressed, with a briefe Method teaching to sing / By Tho Campion / London / Printed by T S for Iohn Browne, and are to be / sold at his shop in Saint Dunstanes Church-yard, / in Fleetstreet [Text from Brit Mus copy 1042 d 36]

The Art of / Setting or Composing / of / Musick in Parts / By a most familiar and easie Rule / In Three several Treatises / I Of making four parts in Counterpoint / II A necessary Discourse of the several Keyes, / and their proper Closes / III The allowed passages of all Concorde perfect / and Imperfect / By Dr Tho Campion / The second Edition with Annotations thereon, by / Mr Christopher Simpson / London, Printed for J Playford and are sold at his / Shop in the Inner Temple 1660

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The Second, Instructions for the Viol / and also for the Treble-Violin / To which is added The Art of Descant, or Composing / Musick in Parts, By Dr Thomas Campion / With Annotations thereon by Mr Chr Simpson / The Fourth Edition much Enlarged / London, Printed by William Godbid for John Playford, and are / to be sold by Zach Watkiss, at their Shop in the Temple / near the Church Dore 1664

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| " | 10337 | Elizabeth Rogers's Virginal Book |
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| " | 29291 | Madrigals, catches and canons by various composers Seventeenth Century |
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INDEX OF FIRST LINES.

This index comprises all the lyrics and epigrams, Latin as well as English. It has been found necessary, however, to draw a somewhat arbitrary line in the case of the masques against miscellaneous portions of verse, dialogue, or speeches, and to include only such pieces as are specifically songs.

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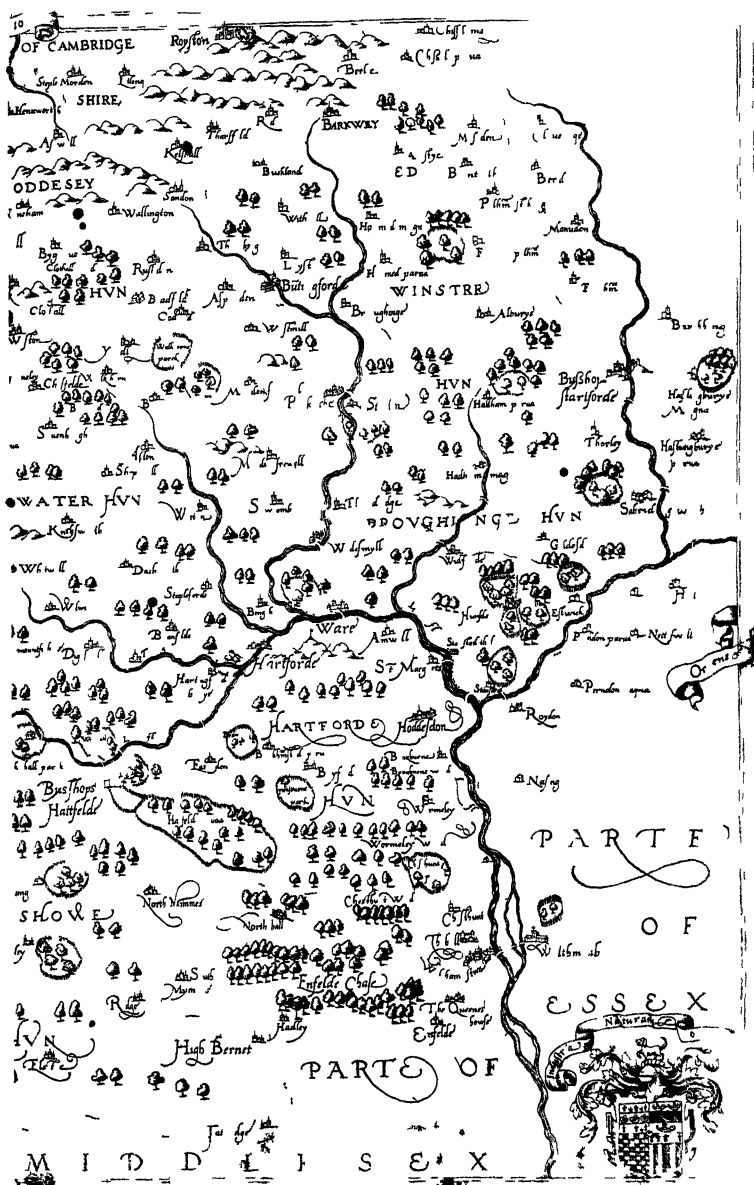
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